

MUSICAL COURIER

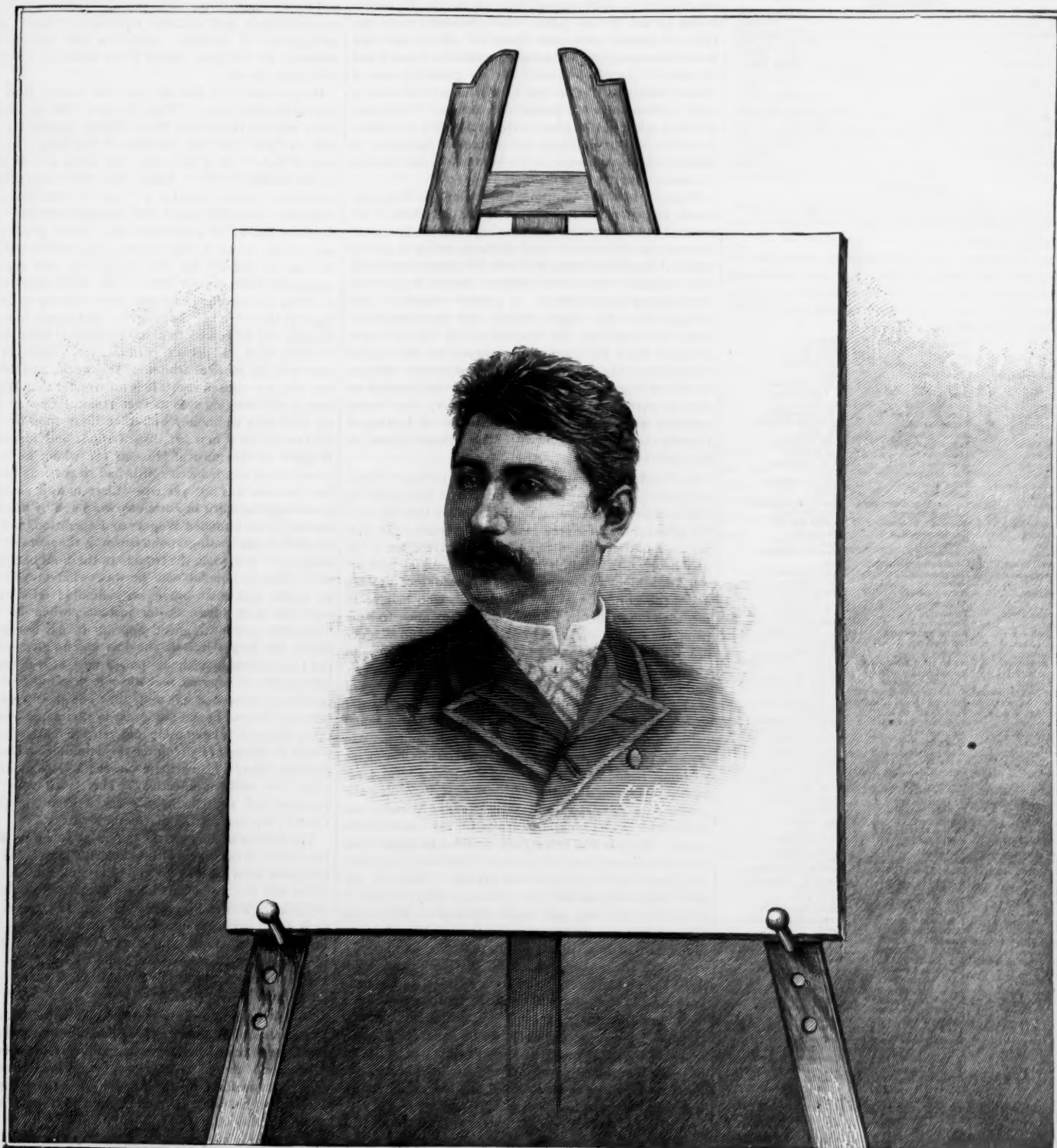
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVII.—NO. 5.

NEW YORK, WEDNESDAY, AUGUST 1, 1888.

WHOLE NO. 442.



MAX SPICKER.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 442.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.

All remittances for subscriptions or advertising must be made by check
draft, or money order.

NEW YORK, WEDNESDAY, AUGUST 1, 1888.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State
Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St.,
Toronto, Can., E. L. ROBERTS, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.
Mr. E. M. BOWMAN.....Newark.
Mr. CLARENCE EDDY.....Chicago, Ill.
Mr. H. G. UNDERWOOD.....Milwaukee, Wis.
Mr. HENRY CARTER.....New York.
Mr. S. P. WARREN.....New York.
Miss KATE E. CLARK.....New York Tribune.
Mr. A. R. PARSONS.....New York.
Mr. EDGAR J. LEVY.....New York.
Mr. CONSTANTIN STERNBERG.....Atlanta, Ga.
Mr. EDWARD IRENAUS STEVENSON.....New York Independent.
Mr. H. E. KREHBIEL.....New York Tribune.
Mr. HENRY T. FINCK.....New York Evening Post.
Mr. LOUIS MAAS.....Boston, Mass.
Mr. W. WAUGH LAUDER.....Boston.
Mr. H. WOODHAF.....Paris.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (\$5) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Ida Klein,
Adelina Patti,
Sambirich,
Christine Nilsson,
Scalchi,
Trebelli,
Marie Ross,
Anna de Bellucca,
Etelka Gerster,
Nordica,
Josephine Yorke,
Emilie Ambre,
Emma Thursby,
Teresa Carreno,
Kellogg, Clara L.,
Minnie Hauk,
Materna,
Albani,
Annie Louise Cary,
Emily Winant,
Lena Little,
Muriel-Celli,
Chatterton-Bohrer,
Mme. Fernandes,
Lotta,
Minnie Palmer,
Donald,
Marie Louise Dotti,
Geistinger,
Furch-Madl,
Latherine Lewis,
Zélie de Lusana,
Blanche Roosevelt,
Sarah Bernhardt,
Tilus d'Ernesti,
Mr. & Mrs. Geo. Henschel,
Charles M. Schmitt,
Friedrich von Flotow,
Franz Lachner,
Heinrich Marschner,
Frederick Laz,
Nestore Calvano,
William Courtney,
Jose Standig,
Paul Velling,
Mrs. Minnie Richards,
Florence Clinton-Sutro,
Calixa Lavallee,
Clarence Eddy,
Franz Abt,
Fannie Bloomfield,
S. E. Jacobson,
C. Mortimer Wiske,
J. O. Von Prochaska,
Edvard Grieg,
Adolf Henzell,
Eugene D. Albert,
Lili Lehmann,
William Candidus,
Franz Kocinel,
Leandro Campanari,
Franz Rummel,
Blanche Stone Barton,
Amy Sherwin,
Thomas Ryan,
Achille Kram,
King Ludwig I.,
C. Jos. Brambach,
Henry Schradieck,
John F. Luther,
John F. Rhodes,
Wilhelm Gericks,
Frank Taft,
C. M. Von Weber,
Edward Fisher,
Kate Rolla,
Charles Rehm,
Harold Randolph,
Minnie V. Vanderveer,
Adele Aus der Ohe,
Karl Kindworth,
Edwin Klahre,
Helen D. Campbell,
Alfredo Barili,
Wm. R. Chapman,
Otto Roth,
Anna Carpenter,
W. L. Blumenstein,
Hermann Ebeling,

CORRESPONDENCE

OF

Wagner and Liszt.

I.

SCRIBNER & WELFORD have recently published in two handsomely gotten up volumes the correspondence of Richard Wagner and Franz Liszt, translated into English, with a preface, by Francis Hueffer. Volume I. comprises the correspondence of these two unique personalities between the years 1841-1853 and to part of it we confine our present remarks.

Hueffer, who is a well-known writer on musical subjects, the critic of the London "Times" and an ardent Wagnerian, has accomplished his task admirably, when one takes into consideration its difficulties. The Wagner of his own librettos and the Wagner oppressed by dire necessity, hastily penning furious notes to kind friends, are two different persons, the latter being at times simply undecipherable. A word, too, may be said here on Wagner's so-called "begging" letters, which seem to have excited the ire of the Philistine critics of the British press. One glorious faculty the Bayreuth master possessed above all others, and that was a thoroughgoing, conscientious belief in himself and his future. Napoleon himself was no greater a man of destiny than was Wagner the wonderful, who already in mere boyhood felt his potential greatness. There may be many sentences in these letters that seem to contradict this, as for instance the numerous passages in which he gives utterance to his morbid despair, but his moments of doubt were fleeting.

Wagner, like his philosophical prototype, Schopenhauer, knew that for the worker in the kingdom of abstract ideas the first and absolute requirement is a competence; so, driven half mad by the necessity of giving birth to the glorious ideas with which his brain teemed, he was compelled wilily-nilly to borrow, almost beg, wherewith to keep himself afloat. A parallel instance is the struggle that the mighty Balzac had to maintain for weary years, hoping, like Wagner, vainly for the same thing—a small but comfortable competence that would be some security against the petty annoyance incident to limited resources and leave the mind undisturbed by care to perfect its dreams. To Wagner, after many years of waiting, it came in the shape of Ludwig of Bavaria; to Balzac it came with his marriage, almost at his death's door.

As Hueffer pertinently puts it in his preface, "Wagner's attitude in the matter will be judged differently by different people, according to the opinion they have of the permanent and supreme value of his work. He simply accepts the position as he finds it. 'Here am I' he may have said to himself, 'with a brain teeming with art work of a high and lasting kind; my resources are nil, and if the world, or at least the friends who believe in me, wish me to do my allotted task, they must free me from the sordid anxieties of existence.'" And Wagner did not, after all, want much, as Hueffer truly says—an annuity of about \$225 was the burden of his modest cry, and he said with honor to his memory that the chief source of his worry was the fear that his invalid wife would suffer; for her he toiled at uncongenial tasks; for her he borrowed right and left, and his one cry was always "My wife." Liszt was throughout his steadfast friend and undeviating admirer, and to Liszt alone must be ascribed the credit of first discerning the genius of the eccentric and revolutionary Dresden capellmeister and giving the fruits of his mind to the world. Wagner was more than grateful, to judge from the extravagant tone of some of this correspondence, and always spoke of Liszt as his saviour. Liszt, on the other hand, only seemed too anxious to play the part of an artistic Mæcenas, and despite the distrust with which Wagner first met his advances he persisted and laid the foundation of an artist friendship that has had no parallel, with the possible exception of Goethe and Schiller. The first letter is dated March 24, 1841, and is from Wagner to Liszt, and is humble in its tone, as befits a poor, unknown composer to a rich, petted and popular virtuoso. In a succeeding letter Wagner claims the honor of having mooted the Weber celebration. In 1848 he sends his "Faust" overture to Liszt, telling him that it does not please the creator of it any longer, but hopes it will find favor in Liszt's eyes.

On June 23, 1848, Wagner entreats Liszt to raise for him the sum of 5,000 thalers, or about \$3,750 in our money, for the publication of three of his operas. Later on he was startled by the news that Liszt had actually produced "Tannhäuser" at Weimar, and his letter of thanks is the most fervent and sincere imaginable.

Liszt and the Princess Saxe-Wittgenstein both wrote Wagner beautiful letters on this occasion, which the composer acknowledged with the liveliest expressions of joy and gratitude, for was he not at length understood—that boon that he had sought for so long and vainly! Strengthened by the support of such friends, Wagner went alone to Zurich to work out in peace and solitude his darling plans. But he only stayed a short time in Switzerland, the siren Paris beckoning to him with alluring hands and promising fame and fortune to the successful one who could face the fiery furnace of her critical breath. There he found intrigue was far superior to talent, and his letters are very depressing. He begs Liszt to intercede for him with some titled people to secure him an annuity of 300 thalers, so that his wife could rejoice him in Zurich, where living was cheap and where he could at leisure set the music to his latest music drama, "The Death of Siegfried." The fury of inspiration was on him, for we find him writing to Liszt that he "must commence some genuine work or else perish." He also deprecates the fact that he ever mixed in a political catastrophe, and he asserts that he will never meddle in such things again, a promise which he kept. Liszt, in a sympathetic answer, begs Wagner to stay in Paris, to be a little diplomatic, and to pay court to the right people, Viardot and Roger among others, and remarks very aptly: "Make yourself possible in possible conditions and success will assuredly not fail you," which is the advice of a worldly and practical man.

He goes on to say that he must not swerve from the realization of his plan; "First, to give 'Rienzi' during the winter of 1850 at the Paris Opera, whence it will take its flight to all the theatres of Germany and perhaps of Italy." And secondly, "to write a new work for the winter of 1851." Liszt, who was essentially an aristocratic artist, begs for a "truce to political commonplace, socialistic stuff, and personal hatreds." "On the other hand," he goes on to say, "have good courage, strong patience and flaming fire, which latter it will not be difficult for you to provide with the volcanoes you have in your brain." He sends him money to defray his traveling expenses and winds up by declaring that the score of "Lohengrin" interested him profoundly, but he feared that its super-ideal color would interfere with its perfect performance. Paris, at this time, was the musical arbiter of the world, and Meyerbeer was her chosen son. It is no wonder that Wagner looked with longing eyes to that musical Canaan flowing with milk and honey, and that Liszt foresaw it as the theatre for a new art dispensation, and looked on Wagner as the musical Messiah for whom he and a chosen band of advanced spirits had so ardently longed. But the time was not yet ripe. Liszt indeed sustained the struggling spirit in Zürich by word and by deed, but necessity ever hounded Wagner to desperation, and later on we find him writing about pawning the score of "Lohengrin!" But when the trouble of the hour had passed what a happy, hopeful man he was, what brave letters he wrote, and what brave work he did! His writing overflows with ideas, as, for instance, when he says: "Creative power in music appears to me like a bell, which the larger it is the less able to give forth its full tone unless an adequate power has set it in motion. This power is internal, and when it does not exist internally it does not exist at all. The purely internal, however, cannot operate unless it is stimulated by something external, related to it and yet different. Creative power in music surely requires this stimulus no less than does any other great artistic power; a great incitement alone can make it effective." This is all very finely thought and expressed, and was written apropos of Liszt's proposed setting of Goethe's "Faust."

The burden of most of the letters at this time was on the subject of the wherewith to keep life intact, and while he agrees with Liszt as to the advisability of going to Paris, still the fear of his failure to make his wife comfortable frightened him at the outset. In October, 1849, he is again penniless and would sell two precious scores for a trifle, but Liszt, who at the time could not help him, suggests that he write some "Lieder" to make both ends meet, and kindly enough offers to find him a publisher.

Under the date of July 14, 1850, Liszt writes, in answer to a request of Wagner to try London for him: "Regarding London, it will be somewhat difficult to place your 'Lohengrin' there." These prophetic words have been more than realized, for the English, slow to accept innovations, regard with suspicion, even in 1888, Wagner's compositions, while here in New York we have, so to speak, already become thoroughly impressed with Wagner's genius. Belloni had asked Wagner for the scores of the overtures of "Rienzi" and "Tannhäuser," with the intention of having them performed at a concert at the Paris Conservatory. But the performance came to

nothing. Wagner was again plunged into the depths of despair, but took on fresh hope with the idea of a speedy performance of "Lohengrin," under the direction of Liszt, and he wrote letters to him brimming over with interesting directions and full of fire and enthusiasm, born of an intense desire to have a hearing for this masterpiece. He begs Liszt to make no cuts, and says: "Give the opera as it is; cut nothing," but nevertheless indicates a single cut in the final scene of the third act. He asks Liszt whether it would be possible for him to visit Weimar incognito to attend the first performance, a thing of some risk, as he was at that time a political refugee.

Liszt writes that the rehearsals of "Lohengrin" are being held, and the opera will be presented in an unprecedented manner for Weimar. Wagner's return is, however, an absolute impossibility, as it would be a very hazardous proceeding, and so poor Wagner's hopes were blighted. In a later letter Wagner deplores the fact that he was not a "dramatic representative," instead of a dramatic poet and composer, as it was a much happier condition for the individual. He further says that the "representative alone is the true artist. Our creations as poets and composers are in reality volition, not power; representation only is power—art." About this time Wagner published the book of "Siegfried."

Liszt writes from Weimar: "We float in the full ether of your 'Lohengrin,'" and says: "In short, all that is humanly possible to do in Weimar in the year of grace 1850 you may be sure will be done for your 'Lohengrin,'" and he adds that there will be no cut or curtailment. Wagner writes in return many directions. The great event took place August 28, 1850, and was a success that laid the foundation of his fame. Liszt conducted, and afterward wrote a touchingly beautiful letter to Wagner.

Wagner was then in his thirty-eighth year, and last night at midnight it was two years since Franz Liszt died at Bayreuth.

WHAT has become of Remenyi, the weird?

AMÉLIE RIVES had evidently seen Walter Damrosch conduct a Beethoven symphony before she thought of the title of her novel, "The Quick or the Dead."

COULD there possibly have been any connection between the recent eclipse of the moon and the performances of Kiralfy's "Nero" at Staten Island? The moon, it is well known, is modest, and those naughty vestal virgins—but perish the thought.

CAMPANINI, who claims through his American manager that he will again assault the country vocally next fall, will not bring the same artists with him as last season, for the simple reason that most of them will be fulfilling European engagements, besides having had enough of the great Italo's method of paying, which is very simple, consisting principally in paying in promissory notes. The old troupe itself was not alarmingly fresh, but it would be decidedly better than the unknown talent he is at present unearthing for a descent on our shores. It is extremely doubtful whether he will come at all on account of his numerous promissory notes in this country.

THE MUSICAL COURIER first gave the news of the engagement of Moritz Rosenthal, the young Roumanian pianist, who appears at Steinway Hall next November, under the management of Mr. Edmund C. Stanton. Young Rosenthal was a pupil of Joseffy at one time and also studied with Liszt, and is a cousin of Fanny Bloomfield-Zeissler, the well-known virtuoso. His technic is enormous, he plays with great repose, but also with freedom, and he is credited with performing feats on the keyboard that but few living pianists would attempt. His octavi playing is superb, equaling, if not surpassing, the famous master of octaves Alfred Grünfeld. Mr. Stanton has also engaged Master Fritz Kreisler, a youthful violin virtuoso, who carried off first prize at the Paris Conservatory and also made a great hit in Vienna.

...It is reported that £400 (\$2,000) worth of tickets has been bought in London by English and American Wagnerites for the Bayreuth performances. It is no doubt surprising to hear of such a sale of tickets in London, not by any means equal to one night's receipts of the Metropolitan Opera House, and we are willing to leave the entire credit of the purchase to our English friends, as most Americans, including all German-Americans, buy their tickets at Bayreuth or from Bayreuth agencies. The English contribution to the festival thus seems to be equal to what it takes to raise the curtain for one Wagner performance here.

COMMUNICATION.

CHAUTAUQUA, N. Y., July 24, 1888.

Editors Musical Courier:

In your paper of 18th inst. among the M. T. N. A. notes you have a little fault to find with Dr. Palmer's lack of endeavor to have New York city properly represented at the late convention. With that itself I have nothing to do. But you go out of your way a little to have a fling at Chautauqua, doubtless through ignorance, and say virtually that we are not doing much in the way of good music. I have the honor at present (for five weeks) to have charge of the vocal music here, and the only composers thus far represented in public are Gounod, Stainer, Tours, West, Hiles, Barnby, Schilling, Buck, Woodward, Sullivan, Abt and Kaschot for the choruses, with solos by Cowen, Gounod, Faure, Wagner and Ambrose. The formidable list of doctors has not yet been heard from.

Dr. Palmer will arrive here on about August 7, and among the things he will do are a cantata by Rubinstein and "Hear My Prayer," by Mendelssohn.

While this is being written Mr. I. V. Flagler is giving an organ recital. I inclose his programs for the season, so that you may see that "Bach and Beethoven" are not only not relegated to the "back seat," but that more music of this kind is probably done here in these two months than in any other place on the continent.

Hoping that in justice to all concerned you will make this correction, I am, yours respectfully,

WALTON N. ELLIS.

[We spoke of "Chautauquas" and referred by that to the various country gatherings and conventions where music is made an attraction, and by Musical Doctors we signified those gentlemen who are known among the intellectual musicians of this country as men who accept the title when it is offered, who never are known to refuse it and who are always anxious to get it. After an active crusade, lasting about two years, this paper has made the already absurd title of Doctor of Music ridiculous in this land, and to-day there is not one musician of eminence nor any striving young musician who aims at eminence in his profession who would accept the title, especially when it is conferred, as it has been so frequently, by a school or college that has no musical curriculum. It is our purpose to make the title still more odious than we have made it and to make its use so offensive that the person who applies it to himself will be considered a charlatan. Most of those using it now are so considered, and Chautauquas and country conventions are the opportunities for these Doctors of Music and Doctors of Music *in spes* to shine and to shout and to show their brilliant attainments to an ignorant multitude, whose ignorance of the subject is subsequently turned into capital to advance the interests of the Doctors. Mr. Ellis does not send us the program of his Chautauquas and yet the names he sends in are, in the majority of cases, those of musicians little known. Who are Woodward and Schilling and West and Kaschot, while Hiles and Tours and Barnby are composers of the third, fourth and fifth rank? At these conventions the American composers flourish whose names have made American musicians the laughing stock of the educated American and European critic and composer, and not satisfied with them the English commonplace hymn and song writer is foisted upon the people. Mr. Flagler's organ recital has nothing to do with the question; he is a good musician and no doubt agrees with us; but, according to Mr. Ellis, Bach and Beethoven certainly occupy a "back seat" at his Chautauqua and that is all we said of all Chautauquas.—EDITORS MUSICAL COURIER.]

From Maurice Strakosch's "Souvenirs."

THE history of Italian opera in America is interesting even from the European standpoint, since the Americans began the practice of extravagant salaries which has ruined directors and operatic enterprise on both sides of the Atlantic.

A millionaire named Marty, of Havana, built a theatre in that city and inaugurated operatic representations there. The agents sent to Italy by Marty formed for him a company of high-class artistes, who contented themselves with salaries which would not satisfy second or third rate artistes nowadays. Mrs. Bosio, Mrs. Tedesco and Mrs. Steffanoni received 4,000 frs. per month; Marini and Badiali, basso and baritone, the same; and Salvi, the tenor, 3,000 frs. The season at Havana closed before the artistes' engagements had expired; Marty, therefore, took them to New York, and their first performances in Castle Garden were very successful.

Castle Garden was an immense hall, seating 10,000 persons, who were admitted at 50 cents each, and in spite of the low price Marty did a good business. The place, however, was not well adapted for operatic performances, being better suited to concerts. It was therefore decided to build a theatre, to be called the Astor Place Opera House, the management of which was confided for two years to Mr. Salvatore Patti, the father of Adelina. Up to this date (1846) operatic music had never been properly organized in America.

Mr. Garcia, the father of Mrs. Malibran, had given a few excellent representations, but the result was a financial failure, in spite of Malibran's great abilities. It was with difficulty that she could meet the expenses of her voyage back to Europe, and she landed at Liverpool in midwinter in actual want of warm clothing suitable to the time of year. Although a great

sensation had been created by Mr. Salvatore Patti's company, among whom were his daughter Amelia and his stepdaughter Clotilda, he did not succeed financially, and, as I have before said, I found him stranded by a series of successive disasters.

A Mr. Fry, who took the place of Salvatore Patti, was compelled to close the theatre after one year's trial. After Mr. Fry, my cousin, Max Maretzek, who had been leader of the orchestra under his management, undertook the perilous enterprise of directing Italian opera in New York. He was an excellent musician and an active, intelligent manager. He organized a well balanced company, with Mrs. Rosina Laborde and Miss Bertucca. For several seasons Maretzek brought out all the new operas which appeared in Europe, with an excellence till then unknown in America; fortune smiled and frowned capriciously on his efforts, but unfortunately the final result was the same for him as for his predecessors. After this succession of failures one might naturally suppose that Italian opera in New York would be abandoned as an enterprise foredoomed to loss. It was not so, however; on the contrary, some distinguished amateurs built another theatre, which they called the Academy of Music; and on my return from a brilliant tour in the States the management was offered to me. I accepted in association with Mr. Ullmann. Under our direction Mrs. Frezzolina and De la Grange, Miranti, the tenor, and Formes, basso, sang; and Adelina Patti made her debut in 1859. Ullmann, though a fine connoisseur, by no means shared my confidence in Adelina's rising genius. He held her talent in slight esteem, disdainfully objecting to give the rôle of "Lucia" to "that little thing!" Our management, which lasted for two years, served to break the spell of failure and Italian opera entered a phase of happier augury, still further augmented by the arrival of my brother, Max Strakosch, who took my place during my absence in Europe. My object was to recruit for artistes who would maintain the rank taken by the Academy of Music in New York. There I engaged Christine Nilsson, who has shared with Adelina Patti the throne of the lyric realm.

Final Resting Place of Beethoven.

FOR a second time the ashes of the great symphony composer have been disturbed. The first exhumation took place in 1863; the second has just been completed and Beethoven's remains have been removed from the Währing Cemetery to the Central Cemetery of Vienna. The ceremony took place on June 22. The funeral car was drawn by eight horses and was followed by an enormous crowd composed, in addition to relatives, of members of the Municipal Council, representatives of the musical societies, the press, &c. The car was covered with crowns, and a second car was filled with others. When the cortège had reached the cemetery and the bier had been placed on the catafalque, Bishop Angerer gave the benediction; then the directors and professors of the "Society of Friends of Music" bore the bier to the tomb. The actor Levinski pronounced an eloquent discourse. The tomb has as ornament a simple column of marble with a lyre, and in gold letters the name "Beethoven." He lies to the right of the tomb of Mozart and next to Schubert.

...The London Royal Italian opera season came to an end July 21, "The Huguenots" being followed by "God Save the Queen" and the usual interchange of compliments. It has been an undeniable success, both artistic and financial, and Manager Harris is looked upon as having achieved a remarkable triumph in the face of generally expected failure. His success has been due to the abandonment of the star system and of the sacrifice of everything else in favor of one or two great singers. Mrs. Albani is the only artist of the list who could be numbered as great, but nearly all have been good, and a well drilled chorus and orchestra and a handsome mise-en-scène have united to produce a series of very satisfactory performances. "Lohengrin" has been the greatest success, with "Carmen" next. The only novelty was Boito's "Mefistofele," produced on Tuesday. The season has been helped rather than hurt by the court mourning, as the lack of social gaieties tended to fill the stalls and boxes. Mr. Harris announces himself as entirely satisfied with the public appreciation, and hopes the public is satisfied with him. He promises an equal if not stronger series of performances for next year.

...The Imperial Theatre, Vienna, gave between April 1 and June 14, 62 representations of 35 operas by 20 composers; Verdi, 15, "Otello," "Traviata," "Rigoletto," "Aida"; Wagner, 10, "The Flying Dutchman," "Lohengrin," "Die Meistersinger," "Tannhäuser," "Valkyrien," "Siegfried," "Götterdämmerung"; Gluck, 7, "Orfeo," "Maïenkönig"; Lortzing, 4, "Undina," "Waffenschmidt"; Meyerbeer, 3, "Roberto," "The Huguenots," "The Prophet"; Nessler, 3, "The Trumpeter of Säkkingen"; Thomas, 3, "Hamlet," "Mignon"; Weber, 2, "Der Freischütz"; Marschner, 2, "Hans Heiling"; Gounod, 2, "Faust," "The Tribute of Zamora"; Donizetti, 2, "Lucia"; Mozart, 1, "Don Giovanni"; Kreutzer, 1, "A Night in Granada"; Nicolai, 1, "Merry Wives of Windsor"; Götz, 1, "Taming of the Shrew"; Goldmark, 1, "Merlin"; Grisar, 1, "Buona notte, S. Pantalone"; Bizet, 1, "Carmen"; Massenet, 1, "Cid"; Boito, 1, "Mefistofele."

...Lindner's "Masterthief" will be produced at the Court Theatre, Dresden.

PERSONALS.

MAX SPICKER.—We present to our readers in this present number a portrait of Max Spicker, the conductor of the Beethoven Männerchor. A native of Königsberg, he will complete his thirtieth year on August 16 next. His parents intended him to follow the medical profession, but his early development of musical talent and his love and natural endowments for music led to devote himself to art. While still a schoolboy he received instruction on the piano from Robert Schwalm and Louis Köhler with such distinguished success that he was enabled to enter the Conservatory of Music. Here he became the pupil of Carl Reinecke, E. F. Richter, Jadassohn and Wenzel, and attended the lectures on the history and aesthetics of music that were delivered by Dr. Oscar Paul. Making the piano his chief instrument, he devoted himself during his student period to the theory of music, composition, instrumentation and orchestration. His studies were completed in 1878 and he left Leipzig to make a concert tour through Germany with Miska Hauser. At the conclusion of this tour Max Spicker resolved to devote himself to the career of a conductor, and in this capacity first appeared at the Stadt theatre of Heidelberg on October 1, 1878, when he conducted Beethoven's music to Goethe's "Egmont." From Heidelberg he went to Cologne to conduct the opera for the summer season in the Flora Theater. When the season was over he visited, with Mrs. Sinico and Campobello, the leading watering places of Germany, but declined to extend this concerting tour to England, as he had already been summoned to the Royal Opera House at Ghent. Hence he went to conduct opera at Aix-la-Chapelle, to Kiel and to the opera house at Potsdam for the court season there. He next appeared as director of the summer opera at Hamburg-Altona, and while he was discharging his functions there he received the offer to direct the Beethoven Männerchor, being chosen out of 162 competitors. Since the beginning of 1883 he has been at the head of this important society, and its public performances have proved that he fully justifies the confidence reposed in him.

We subjoin a list of the compositions of Mr. Max Spicker, published by Edward Schuberth & Co., G. Schirmer, New York, and Adolf Fuerstner and F. Luckhardt, Berlin: Op. 1, op. 2, op. 3, songs; op. 4, pieces for violoncello; op. 5, op. 6, op. 7, op. 8, songs; op. 9, first suite for orchestra; op. 10, songs; op. 11, op. 13, pieces for piano; op. 12, stage music to Schiller's "Demetrius," for orchestra; op. 14, songs ("Tragedy"); op. 15, male chorus; op. 16, pieces for piano; op. 17, op. 18, songs; op. 19, male choruses; op. 20, op. 21, op. 22, songs; op. 23, op. 24, male choruses.

Works without opus number:

1. Festival overture for orchestra with chorus finale.
2. Arrangement of the first finale of the opera "Rienzi," Wagner, for male chorus and orchestra.
3. Church music. "O Salutaris," "Ave Maria," &c.

MRS. EDMUND NEUPERT.—The widow of the lamented pianist, Edmund Neupert, sailed last Saturday afternoon for Copenhagen, where she intends to live permanently with her son and only child. We have before us a letter sent to Mrs. Neupert by Edmund Grieg, the celebrated Scandinavian composer, on hearing the news of the death of her husband. Grieg, who was the bosom friend of Neupert and dedicated his piano concerto to him, deplores in his letter the fact of Neupert's sad death, and speaks glowingly of his qualities as a man and an artist, adding that he owes his thanks to him for many glorious artistic impulses and also for the beautiful interpretation of his works. He looks on his death as a genuine loss to art and his country.

MRS. HUN-KING.—Mrs. Carrie Hun-King was the soprano soloist at the Round Lake, N. Y., musical festival, which closed Saturday, July 21, with great success. "The Wreck of the Hesperus" and Metzke's "Motet" for soprano and chorus were among the works given. Mrs. Hun-King made a most favorable impression, and was highly complimented by the conductor, Mr. Carl Zerrahn.

HENNINGES ACCEPTS.—Will Henniges, the young Cleveland vocalist, has accepted an engagement to take the directorship of Whitworth College, Brookhaven, Miss., next fall, where he will take classes in voice, violin and theory. Mr. Henniges, it will be remembered, had great success in Columbus at the meeting of the O. M. T. A.

SHE PLAYS THE CELLO, TOO.—Miss Dyas Flanagan, in addition to being a solo pianist, possesses the very rare gift of being a marvelously sympathetic accompanist, is a thorough musician and an expert performer on the violoncello, having already played in public as a soloist on that instrument.

A PUPIL OF MARCHESI.—Miss Alida Varena, the talented young prima donna of the opera company now performing in Philadelphia under Gustav Hinrichs' direction, received her training from Marchesi, and made her debut in the Nicolini Theatre, Florence, Italy, and also sang in many European cities with the most flattering success.

LONDON TRIUMPHS.—Fursch-Madi, with Albani, carried off the honors of the London season recently finished at Covent Garden. Mrs. Fursch-Madi sang the title roles in ten operas.

SIR CHARLES HALLÉ.—Charles Hallé, who is now in his seventieth year, was born at Hagen, near Elberfeldt, in

Prussia, and studied under Rink, at Darmstadt. He went to Paris in 1836 and resided there until the revolution of February, 1848, when, like many other musicians, he sought refuge in England, appearing for the first time at a concert given at Covent Garden Theatre in May of the same year, when he played Beethoven's piano concerto in E flat. His success led to engagements at Mr. Ella's Musical Union, the Philharmonic and other concerts. When the Popular Concerts were started Mr. Hallé became at once one of their principal artists, and has retained his position to this day. In 1857 he started his famous orchestral concerts at Manchester, and it was in connection with these that he was able to give prominence to the works of Berlioz, thus rendering an important service to music in England. He received this year the honor of knighthood at the same time as Sir John Stainer, and on Friday last, July 27, married that most accomplished violinist and great artist, Mrs. Norman-Néruda.

NORDICA.—Nordica is engaged, according to reports from London, for the next opera season at Kroll's Theatre, Berlin.

IGNAZ BRÜLL'S NEW OPERA.—The Vienna Opera House has asked Brüll to submit to them his new work "The Heart of Stone," and it will probably be produced there. The right for America has been obtained by Edmund C. Stanton for the Metropolitan Opera House.

"ALI BABA" A LECOCQ.—Colonel McCaull has secured the American rights to the orchestration, costume plates and scenic models of "Ali Baba," the new opera by Lecocq, now being done in Brussels, and which is to be presented next season as a grand spectacle at the Eden Theatre, Paris. It is reported that the colonel will open his next season in New York with this work.

HE WANTED A FREE TICKET.—The late proprietor of Kroll's Theatre, at Berlin, Engel, was desirous to have Nachbaur and Reichmann sing on the same evening. "You know my terms," said the former, "half of the gross receipts." "Happy to sing for you," said the second, "but you know my terms, half of the gross receipts." Engel meekly bowed and in humble tones said: "Well, gentlemen, I hope you will be kind enough to give me a free ticket for the performance."

DIE OBERE UND DER KLEINE.—Miss E. H. Ober, who will be remembered in connection with the formation and early management of the Boston Ideal Opera Company, was married on Wednesday at the residence of her parents, in Bluehill, Me., to Mr. Virgil P. Kline, a lawyer, of Cleveland, Ohio.

PATTI CRIES EASTWARD HO!—Louis Engel, the musical critic of the London "World," quotes from a letter which he has received from Adelina Patti, in which she states that she will sing in Egypt at about Christmas under the management of Henry Abbey, going on thence to Constantinople. Meanwhile the Welsh papers are advertising Mrs. Patti's castle, Craig-y-Nos, for sale. The reason given is that the diva's neighbors are continually robbing her.

PATTI IN SOUTH AMERICA.—Adelina Patti closed her season at Buenos Ayres June 23 with a benefit performance. The crowd that filled the theatre was enormous, and the receipts were \$22,000 in gold. She received a number of beautiful and valuable gifts. Perhaps the most remarkable expression of regard for Mrs. Patti was the placing of a marble tablet in the theatre bearing the following inscription:

EL POLITEAMA ARGENTINO
Ha Sido
EL PRIMER TEATRO DEL RIO DE LA PLATA
En que ha Cantado
ADELINA PATTI,
la Primera Artista Lirica del Mundo.
Cesare Ciacchi
Junio 23 de 1888.

During the eighteen performances given by Mrs. Patti the receipts averaged \$18,000 a night. The box office receipts were always in gold. From Buenos Ayres the company goes to Montevideo for five nights, and then to Rio for four performances. On August 12 the season will be closed, and Mrs. Patti will sail for Europe.

BÜLOW UNAMIALE.—Dr. Hans von Bülow is credited with having shown some displeasure at the lack of popular success attending his recent concert season in London, and he has written in the Leipzig "Signale" strong nothings about the English love for little boy pianists and for broodingnagian Händel festivals. But the last chestnut that broke him all up was overhearing the remark that "Man wants but little Herr Bülow."

ASBURY PARK DEMORALIZED.—Robert Grau, who has been edifying the saints of Asbury Park by comic opera performed by a Philadelphia church choir, has fallen from grace and left twenty-five of his singers unpaid. Grau could not serve Bradley and Mammon.

...Foreign papers say that Chabrier will write an opera on a libretto by Catulle Mendez, based on Schiller's drama, "The Bride of Corinth." As Schiller wrote no such drama and Goethe's "Bride of Corinth" is not a drama, there must be some mistake. The "Bride of Messina" may be meant, but the subject and treatment are not in the style likely to commend itself to the unclean mind of Mendez, and there is just a fear that he will take Goethe's poem and serve it up in his favorite obscene fashion.

Barmen Letter.

BARMEN, July 15, 1888.

Editors Musical Courier:

NOW is the time when the art loving German, in mapping out his yearly little recreation trip after twelve months of honest toil, casts his eye toward Bayreuth and fixes the days he is going to spend there, to enjoy the "Parsifal" and the "Meistersinger," and to take away from there enthusiasm enough to carry him through another year of toil; to harvest memories of such all absorbing, intense and rapturous delight as no other place on earth can offer. Bayreuth! Who had ever heard of the little place before Wagner erected his temple there, and who does not know it now? To my feeling, of all the great men that have added to our nation's glory Richard Wagner stands out in towering pre-eminence. Sure enough, Germany can boast of grand rulers, matchless diplomats, unconquerable generals, and she has an abundance of scientists, thinkers and scholars, who write books enough for the universe, I dare say; but none of them has done what Richard Wagner did single-handed—take hold with one grasp of the whole civilized world, shake, convulse and revolutionize it, split it into two factions and lead it into a new era of music drama so strikingly novel, so sublimely beautiful, so unique that this old globe of ours has never seen the like of it nor likely ever will! There is something so providential in Wagner's career that the closer you look at it the more it forces you to believe in him. The young generation is wont to accept him as an established fact of more or less importance, but let them only look at his trials, disappointments, struggles, his gigantic work and his final victory, their hearts will feel drawn toward the man Wagner with keen sympathy. Just only remember those darkest hours of his existence at Vienna, when he was friendless, penniless, spiritless, without a sympathizing soul near, without a ray of hope for his or his great work's future, when he was actually at the brink of starvation and, what is worse, of despair. Just at that moment, when a single day of delay might have brought destruction forever to the unborn children of his seething brain—just then a generous, whole souled, art thirsty young king must ascend a throne and inaugurate his reign of art right royally by lifting Richard Wagner out of his misery, building him a house and a theatre, and giving him, with a lavish hand, all that was needful to accomplish his work. Was that mere accident?

But I am wandering from my object, which was only to give your esteemed readers a few dry facts about the Allgemeiner Richard Wagner Verein and its history. Very dry reading, sure enough, and doubly dry in a country of fifty-five millions of art loving, progressive and cultivated citizens that boast, to my knowledge, of one asthmatic little Wagner Verein. (Should there be more, correction will be a pleasure to me.) But we are in the middle of the *season morte* and items are scarce, so please have patience.

After the first Bayreuth season of 1876 Wagner called a convention of delegates of the then existing seventy-eight Wagner societies for the purpose of founding with their assistance a German National Art School, where he himself with a few chosen friends proposed to teach young talent gratuitously for six years. Thus originated the Bayreuth Patrons' Society in 1877, which, with their annual contributions of 15 marks per member and the interest of a reserve fund from donations, proposed to run this school. But owing to the indifference of both public and artists, the latter finding it impossible to sacrifice six years' living even for the master's own tuition, and the former remaining in that cool reserve which has always adorned the German public when unexpectedly brought face to face with real genius, the young enterprise had to be definitely postponed, and the Patrons Verein confined its efforts for the time being to the foundation of its proper organ, the "Bayreuther Blätter," a monthly, edited after the master's ideas by H. von Wolzogen, to an energetic press canvass in general and to a repetition of the Bayreuth plays, especially "Parsifal." The fund meanwhile increased through donations, thanks especially to the liberality of Hans von Bülow, who by his concerts has contributed not less than 40,000 marks, so that they already had some 140,000 marks in 1881. In 1882 it became apparent that the society alone could not run Bayreuth with the exclusion of the public, as originally proposed, and then Wagner tried another plan, by which everybody who paid 20 marks yearly subscription to the "Bayreuther Blätter" should have a free ticket (value 20 marks) to one of that year's Bayreuth plays. When about 500 subscribers had been found, death interrupted the master's tireless work, February 13, 1883, and then all his friends formed the present Allgemeiner Richard Wagner Verein, for the main purpose of keeping up the Bayreuth plays in the original style and tradition forever. So far we have had them every second year; their future is assured, and there is even a rumor of their yearly recurrence for the next seven years, but not confirmed as yet. People who know think that yearly Bayreuth seasons cannot have the same good financial result as those that are two years apart. There is, besides, a stipendiary fund, originated by the master himself and considerably increased since through donations, for the purpose of sending impecunious but deserving musicians to the Bayreuth festivals free of charge.

The latest statistics of the Allgemeiner Richard Wagner Verein within my reach are those of 1886. They show a

total membership of 5,333 persons, with 184 local and thirty branch societies; 2,366 members in sixty-four different places are foreigners. Every member pays in 4 marks yearly contribution and can have the "Bayreuther Blätter," which cost 8 marks to the general public, at 6 marks a year. The free tickets for Bayreuth out of the stipendiary fund are distributed among the local and branch societies according to membership, and drawn for by lot among the single members; that fund is strong enough already to allow one free ticket to every fourth member; they now distribute about 1,500 free tickets among the members of the Verein every season. Germany counts 2,896 members in 114 local and eighteen branch societies (at the head of our Barmen division stands Rudolf Ibach, one of the first members of the Patronats Verein and a personal friend of the late master's); Austria shows 1,858 members in twenty-five local and five branch societies, England, 121; Russia, 80; France, 73; Belgium, 50; Holland, 44; Roumania, 30; Italy, 23; Switzerland, 20; the United States, 17; Norway, 9; Turkey 1. Thus the society counts in round numbers some 3,000 Germans, 1,900 Austrians and 450 foreigners. Of all the outsiders Bohemia (a musical race all through) is strongest in membership and counts many chorus societies as members in a body. Would that every German chorus imitated that example! The central office of the society, which was legally incorporated at Bayreuth last year, is at Munich, Maximilian Strasse 37.

Now I cannot comprehend how it is that America (I mean the United States of course) is so slow to embrace the new gospel. You Americans, who are so fond of everything novel, striking, extraordinary, who are so capable of quick and strong enthusiasm and so ready to manifest it (one of the most cavilable of your many gifts), how can you hesitate to make these treasures of Wagner's immortal genius your own and hoard them as a joy for ever? How can the city of New York be still without its Richard Wagner Society? You certainly have no lack of fine musicians and splendid actors to interpret Wagner to the very finest subtleties of his own conceptions, and money for his magnificent sceneries is no object for you. And the objection that only born and bred Germans could fully understand and appreciate Wagner does not hold good, for his heroes and heroines are but human or humanized, and their feelings and passions, interpreted and glorified by the grandest music imaginable, appeal to the human heart all around the globe. If it was the music that made you familiar with Italian opera, as you are, how much more will you revel in Wagner as soon as you know him? But the occasional fragments of Wagner that are served you in the concert hall, even his earlier operas entire which you have heard there, cannot give but a very remote idea of his sublime grandeur. No, your salvation can only come from Bayreuth direct. Only Bayreuth can send the igniting spark that will open the eyes and ears and heart of the world to the new revelation, and I heard with genuine delight that no less than forty Americans, representative musicians most of them, would be at the first Bayreuth representations this year. All of these will come back inspired and moved by what they have witnessed and will enlist for lifetime in Wagner's great cause, and I verily believe that before this century rolls down you will have a new Bayreuth in the New World to perpetuate and cultivate the sublimest art ever known, whither you all will go to get convinced and converted.

Yours truly, KARL F. WITTE.

THE performances of the Nibelungen Trilogy, minus the introductory "Rheingold," which is to be given this coming season to complete the cycle, the "Tristan und Isolde" and "Meistersinger" performances here at the Metropolitan Opera House by first-class artists from Germany, have been of such high artistic order that Anton Seidl has declared them second only to the Bayreuth and Vienna productions. The day of "occasional fragments of Wagner" only is over, and in point of numerical attendance and receipts the performances here are simply phenomenal. The enthusiasm surpasses all the ebullitions of an audience that can become excited by a solo performance in Italian opera, and the cosmopolitan judgment of the audience is one of the most valuable tributes to Wagner's genius that has ever been accorded to it. The efforts to establish a Wagner society here have been recorded in these columns, and we do not propose to resuscitate the history of this rather sad event.—[EDITORS MUSICAL COURIER.]

Wolfram's Important Letter.

Editors Musical Courier:

YOUR journal of July 18 contains in the report of the late Chicago meeting of the M. T. N. A. a statement that I opposed Mr. Parsons because he was a "piano man." Permit me, please, to supplement this with some explanatory remarks.

In nominating Mr. Heath I said: "We need at this time a man as president entirely removed from piano interests." At Indianapolis I was a member of the committee on nominations and I found that piano interests were too potent factors in the election of officers; hence I opposed the election for the presidency of any pianist at this time. Other candidates were dropped on this score, previous to the business session, and my remarks must not be construed as applying to Mr.

Parsons any more than any pianist. But for this vexed piano question I should have supported Dr. Ziegfeld. But there was a ground upon which I was decidedly opposed to Mr. Parsons. The committee on the revision of the constitution decided to curtail the president's labors and responsibilities. This decision received the most enthusiastic support from the membership. Hundreds of letters were received by the chairman of said committee from prominent members who favored such a step. Under the old constitution not only a president's health but his practice was at stake. The presidential duties made Penfield, Lavallée and Leckner at least ten years older. In the interest of humanity a limiting of the president's duties seemed demanded. The only person known to me to oppose such a step was Mr. Parsons. In a letter addressed to President Leckner he contended for a concentration of power in the president. President Leckner incorporated Mr. Parsons' views in his annual address. The committee in charge of said address reported adversely upon Mr. Parsons' views. I felt that the work of the committee on the revision of the constitution would be jeopardized with a president at the helm not in sympathy with the new constitution. To put the new constitution in force was uppermost in my mind and I was chosen to lead the phalanx who shared my views. The following is an excerpt of my address: "We need a man conversant and in sympathy with the new constitution, and who is able and willing to put the same into force."

Now to another point. I am reported to have complained that Cincinnati was ignored in the nominations. This is not exactly correct. I complained that Cincinnati was ignored to some extent by the program committee. I contend that the program committee should distribute the honors of the program among the principal musical centres of the United States. Cities like New York, Boston, Brooklyn, Baltimore, Philadelphia, Washington, Pittsburgh, Buffalo, Cincinnati, Cleveland, Columbus, Detroit, Indianapolis, Chicago, St. Louis, San Francisco and others should annually be represented on the program. Thus only can the program be national in its scope; thus only can we expect a general attendance. This year Chicago monopolized the program, and I do not find fault with Chicago. The Chicago participants were: Liebling, Mathews Eddy, Mrs. Eddy, Rev. Knowles, Wild, Baldwin, Upton, Gleason, Tomlins, Blackman, Robertshaw, Moore, Gottshalk, Knorr, Van Arnhem, Jessie Bartlett Davis, not to speak of Jacobsohn and his indispensable quartet or Mr. Pratt with his chorus. New York was represented by Koeke, Mockridge, Van der Stucken and Miss Flanagan. Philadelphia was represented by Zeckwer and Gilchrist. Boston was represented by Maas, Burr, Chadwick. Cincinnati was represented by Van Cleve. Other large cities were not represented at all, neither on the program nor on the floor. *Sapienti sat!*

The honors should not be thrown pell-mell into one or two places. The Ohio Association is strong, because every important town within the State is represented annually upon the program.

Such a course secures the sympathy of the entire profession of the State, and that is also the reason why Ohio does not know of dissensions. The National Association would not suffer to have such Cincinnatians brought into its ranks as Andres, Doerner, Schneider, Magrath, Gorno, Carpe, Graninger, Foley, Miss Emma Cranch, Mrs. Corina Moore-Lawson, Miss Hetlich, Mrs. Bowren-Caldwell and others. It is a little strange that such musicians should be ignored year after year. I contend also that the honors of the program should not be given to such an "absorbing" extent to the city in which the convention meets. The profession of the city in which the convention meets should constitute a committee of reception and entertainment, and should not occupy the first seats at the table. Of course I make some allowance for dealing with obstructionists who cannot be kept in check in any way except by bestowing honors upon them. The essayists or recitalists should not appear on the program for at least three years, unless there are special reasons for an exception. The program committee should ascertain and bring forward new factors. They should permit no one to ride on the back of the association into popularity. Those that stand aloof from the association ask: "Did not these persons figure at this, that and the other annual meetings? Are there no other musicians in the United States?" If the program committee would correspond with vice-presidents and members in the larger cities mentioned, no difficulty will be experienced in finding new essayists and new recitalists, and the annual meeting would indeed then partake of the character of a national gathering.

Another point: One evening should be devoted to the production of American compositions of smaller forms, inclusive of quartets. The average teacher would thus hear something that he could utilize at home. These compositions should all be submitted to the board of examiners, and in no case should anyone be permitted to perform an American composition without the consent of the board of examiners. One evening only should be devoted annually to the production of compositions of larger forms. As it is now, the composers of orchestral or choral works reap all the "incense" and the association is bringing these half a dozen or more composers too great a financial sacrifice. One evening should be devoted to the compositions of modern European composers. This was tried at Indianapolis, and proved a de-

lightful and recreative feature. Lavallée planned the Indianapolis concerts, and that is the reason why he was elected chairman of the program committee without opposition. The reception evenings should be continued, but without music. We hear enough music the balance of the week. To see a crowd swaying to and from the piano acts as a disturber at such large gatherings. Refreshments should be furnished either gratis or for pay. You cannot expect a German and a musician to feel comfortable in hot parlors without a little something—say, "ice cold" lemonade. They will soon absent themselves to see a "dear" friend. Members of the program committee should never permit their compositions to be performed during their term of office, notwithstanding all pressure to the contrary. It gives rise to undue reflections. What I have said will, I hope, accrue to the benefit of the association and to the success of the Philadelphia meeting. If the suggestions are heeded large delegations may be expected from all directions, otherwise the West will not be represented except by composers whose works are to be produced. Respectfully, JOHANNES WOLFRAM. CANTON, Ohio, July 27, 1888.

FOREIGN NOTES.

....Massenet and Sardou have quarrelled and the former will not write a "Circe."

....Miss Mary Howe has concluded her Berlin engagement with great success.

....Verdi's "Othello" will be given at the Berlin Opera House next season, with Niemann as "Othello" and Mrs. Sucher as "Desdemona."

....Saint-Saëns has played the score of his new work, "Benvenuto Cellini," to Ritt of the Paris Opera House, who expressed great satisfaction therewith.

....Edmund Gurney, the well-known writer on musical subjects and the author of a curious and ponderous work entitled "The Power of Sound," recently died in London.

....The July number of "Unsere Zeit" contains an article by Heinrich Riemann entitled "Young Liszt," examining his stay in Paris in 1823 and 1824 and its influence on the development of his character.

....The right of representation of "Die Feen" belongs to Cosima Wagner, and the guardians of the present King of Bavaria and Angelo Neumann obtained the right from her for the late performance at Munich.

....Bronsart, of the Weimar Theatre, denies the report of his election to the presidency of the General German Musical Society (Riedel-verein). The report perhaps arose from a mistake. After Liszt's death the honorary presidency was offered to him, but declined.

....The "Musical World" has changed editors. The distinguished journalist who assumed control of the paper after the death of Mr. J. W. Davison has resigned owing to press of other work, and the new editor is Mr. Jaques, of the staff of the "Meister," the organ of the London United Wagner Society.

....The Bayreuth Festival has inspired two writers, H. Wilsing and G. Wittmer. The former has written a monograph on the "Meistersinger," with an historical review of the Meistersang, in which he discovers forty-four motives. G. Wittmer regards the Bayreuth Festival in its religious, artistic and national meaning, and his enthusiasm leads him to overshoot the mark.

....The delegates of the German Wagner societies have agreed to have their headquarters in Berlin instead of in Munich. The Emperor's Hussars' Band on July 25 played at Wagner's grave, where a large number of people had assembled. The band then went to the widow's residence and played a march (the "Hohenfriedberg") composed by Frederick the Great and a selection from Wagner's works.

....According to a letter from Mr. Hoffman, father of little Josef, the young prodigy is deriving much benefit from his treatment at Eisenach. He is under the care of a celebrated specialist in nervous diseases, and his excitability has been largely subdued. The boy practices, at the present time, for about an hour each day, but a month or two must elapse before it will be safe for him to resume his public appearances.

....All London mustered on Thursday evening, July 19, at Covent Garden at the farewell to Mrs. Albani in "Faust." The house was crowded from roof to floor. There was a blaze of diamonds and the enthusiasm was intense. At the end of the act Mrs. Albani was showered with bouquets. At one period she was recalled seven times and each time the floral tributes were renewed. One was a bouquet of splendid red roses and on the end of a gold stick a jewel. A novelty was presented in the shape of a rare pot of orchids.

....The house of Ricordi is the possessor of the best scores of the Italian and foreign repertory, but, it seems, has neglected to take the proper steps required by the new international copyright law to have its rights in these works prolonged. The house of Sonzogno, at any rate, has announced a musical anthology, to contain the masterpieces of old and modern composers. Each part, containing the score for voice and piano, comprises twenty-four pages and is sold for 25 centimes. The first part is devoted to the "Huguenots." Ricordi re-

plies by announcing "La Musique Universelle," which for 15 centimes a part will issue all known musical creations. Sonzogno rejoins by reducing his price to 5 centimes a part. What will Ricordi do now? Will he give a piano away with each part?

...Between September 1, 1887, and June 13, 1888, the Royal Opera House gave 219 performances of forty-one works. The chief novelties were: "Rheingold," Lortzing's "Waffenschmied," and Rehbaum's "Turandot." The works, with the number of performances of each, were: "Trompeter von Säckingen" (Nessler), 17; "Waffenschmied," 15; "Carmen," 14; "Faust," "Lohengrin," "Don Juan," "Rheingold," 10; "Daughter of the Regiment," "Walküre," 9; "Marta," 8; "The Prophet," "Aida," 7; "Freischütz," 6; "Marriage of Figaro," "Siegfried," 5; "Merry Wives of Windsor," "Undine," "Johann von Lothringen," "Troubadour," "Verlobung beim Laternenschein," "Stradella," "Huguenot," "Merlin" (Rüfer), "Tannhäuser," "Turandot," 4; "Wildschütz," "Traviata," "Fidelio," "Donna Diana," "Magic Flute," "Hans Heiling," "Fra Diavolo," 3; "Zar und Zimmerman," "Maurer," "Tristan und Isolde," 2; "Robert the Devil," "Lucia di Lammermoor," "Nachtwandlerin," "Tell," "Fliegende Holländer," 1.

The composers stood as follows:

	No. of per- formances.	No. of works.
Richard Wagner.....	41	7
Lortzing.....	24	4
Mozart.....	18	3
Nessler.....	17	1
Verdi.....	14	3
Bizet.....	13	1
Meyerbeer.....	12	3
Flotow.....	10	1
Gounod.....	10	1
Donizetti.....	10	2
Weber.....	6	1
Auber.....	5	2
Rehbaum, Nicolai, Rüfer, Joncières and Offenbach four performances each; Beethoven, Marschner, Hofman, three; Gluck, two. Rossini, Bellini, one performance, one work each.		

The first Scandinavian music festival took place this summer in Copenhagen. Most of the Scandinavian composers were present, and choruses from Stockholm, Christiania, Upsala, Lund and many Danish towns. They formed a mixed chorus of 600 members. The orchestra consisted of 106 pieces. The concerts took place in the so-called concert palace, the chorus and orchestra being placed in the background in an amphitheatre; the hall, in addition to boxes and galleries for invited guests, holds 2,000 stalls. The concerts took place at noon and continued to 3 P. M. The evenings were filled up by entertainments tendered to visitors at Tivoli, the Opera House, &c. The programs consisted exclusively of works by Scandinavian composers. First Concert—Kuhlan, overture to "Elverhof;" Gade, "Ossian, Overture;" Söderman, "The Deserted Mill," ballad for baritone and orchestra; Selmer, "The Spirit of the North," for male chorus and orchestra; Grieg, piano concerto, Miss Erika Nissen Lië; J. P. E. Hartmann, cantata for the University Jubilee. Second Concert—Berwald, overture; Norman, "Rosa Roraus," for chorus and orchestra; "Heise Bergliot," for soprano solo and orchestra; Gade, symphony in B; Hornemann, overture to "Aladdin;" Hallen, ballad for tenor and orchestra; Joh. Svendsen, melodies for string orchestra; J. P. E. Hartmann, "Prophecy of Wala," for male chorus and orchestra. Third Concert—Norman, overture to "Antony and Cleopatra;" Grieg, "Der Bergentrückte," for baritone and orchestra; Emil Hartmann, violin concerto, by Anton Svendsen; Joh. Svendsen, symphony in B; Gade, "Erking's Daughter." The chief numbers were repeated in a fourth popular concert. Svendsen's conducting was masterly and the work of the orchestra and chorus admirable. The next festival will probably be held in Stockholm.

The Oldest Spinnet.

ONE of the oldest known spinnets, belonging to the first years of the sixteenth century, which was exhibited at the Albert Hall, says a writer in the July "Cassell's Magazine," has been faithfully drawn by Mr. Gibb. Mr. Hipkins, of Broadwood's, remarks that this is probably the oldest spinnet or keyboard stringed instrument existing. It is a spinnet set upright. It has a narrow compass—three octaves and a minor third—from the second E below to the second G above middle C. In this instrument the strings are plucked with little tongues of wire, and not quills or leather, as in the later spinnets. It is in a painted pine case; the stand and the paintings are of later date.

This is a Fact.

STANDING in a fashionable music store one day, in a large Northern city, one of our correspondents observed a nicely dressed, fine looking woman enter and walk toward the counter where stood the proprietor. She addressed him pleasantly and gave evidence by a few remarks that she lived in an atmosphere of music. As if involuntarily she took up and put down several pieces and volumes which were scattered around till she saw and curiously read the title of Clementi's "Gradus ad Parnassum." "Oh!" said she, with a well defined exclamation point, "I did not know that Clementi had written an opera of that name."

He afterward learned that the lady was a successful teacher of singing, rejoicing in quite a large clientèle.

HOME NEWS.

—Miss Fannie Hirsch and Mrs. Bulkeley Hills are at Saratoga.

—There is a letter in this office for Mr. J. Brotherhood, of the technician.

—The present address of Miss Josephine York is desired at the office of THE MUSICAL COURIER.

—Jessie Bartlett-Davis will be a member of the Bostonians next season; also Miss Julia Cordon.

—Miss Attalie Claire, the well-known mezzo-soprano of the National Opera Company, is summering at Saratoga.

—Fanny Bloomfield-Zeiser, accompanied by her husband, Sigismund Zeiser, sailed for Europe to-day, for a protracted tour.

—Mr. R. C. Bernays, the director of the National Conservatory at Washington and conductor of the orchestra at Albaugh's Opera House, Washington, called at this office on Monday.

—Manager Foster will have the Boston Ideals in the field again the coming season. Miss de Lussan will be the prima donna, and Pauline L'Allemand has also been engaged. Probably Miss Helen Dudley Campbell will also be a member of the company.

—Among young Americans who have just arrived in Berlin to pursue their musical studies are Miss Phoebe Holmes and Miss Belle Wheeler, violin pupils of the National Conservatory at Washington, of which Mr. R. C. Bernays is director. Mr. Harry Howard, a piano pupil of Mr. William Waldecker, also arrived in Berlin, and Miss Nona Stosch, a violin pupil of Mr. Josef Kaspar, is now in Brussels to continue her studies. All these are Washington folks.

—The production of "Prince Methusalem" at Wallack's by the McCaul Company is in no respect as praiseworthy as was the performance of the same operetta at the Casino by Aronson some years ago. The solo voices are not as good, neither is the chorus work as excellent, nor the mise-en-scène as elaborate. Mr. Nowak, the conductor, does his work in a musicianly manner, but he has no material such as Aronson offered the public and consequently much of his labor goes for nothing. The only comedy element is in Mr. Angelis, as Mr. De Hopper is entirely too coarse and makes his efforts too apparent.

—A position can be secured by a conductor who plays piano, to lead an organized Philharmonic society in a Western city of 200,000 population. A singing society may also be at disposal if an acceptable man is secured. The orchestra is not organized for profit, but to keep alive an interest for good orchestral music in that city. It has the best citizens of the place for its patrons. Competent musicians who reflect on this chance to locate in a large Western city can send their applications, together with record and references, to the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Free Musical Scholarships.

THE annual competitive examinations for free and partially free scholarships in the Chicago Musical College, Central Music Hall, will take place in the beginning of September. Fifteen free scholarships will be issued for the coming year in various departments of the college to talented and deserving pupils who have not the means of obtaining a good musical education, while one hundred scholarships will be given to successful competitors at considerably reduced rates. In order to secure the enormous advantages thus offered by the institution, of which Dr. Ziegfeld is the well-known head, applications must be sent in before August 25, each accompanied by a recommendation from the applicant's pastor or school principal.

Steinway Hall Concerts.

AMONG the many concerts to be given during the coming season there will be five concerts by the Boston Symphony Orchestra, under Mr. Gericke's direction; five concerts by Joseffy, with orchestra, and five concerts by Anton Seidl, with his orchestra. Thomas concerts, at Steinway Hall, have not yet been arranged, but Mr. John Mahnken, the manager of the Thomas concerts, states that it is not unlikely that a number of matinees will be given by the Thomas orchestra at the Broadway Theatre. Who the conductor of the Joseffy concerts is to be is not yet known. W. Edward Heimendahl, the director of the Baltimore Philharmonic Society, is mentioned in case Mr. Thomas' engagements prevent him from conducting.

The Basin and the Bassoon.

ATTENTION has already been called to that curious advertisement in which "six under stewards" are asked for "with sea experience, for a passenger steamer, who can play musical instruments." One interpretation of the mystery is that the performance of a brass band has been found to be a new cure for seasickness, and that for the sake of the passengers the steward will put down his basin and take up instead the bassoon or the trombone or whatever may be

the instrument of his choice. But there is a much more simple explanation. Passengers are not as a rule sick throughout the whole of a long passage, and what more natural than that the stewards should be hired so as "a double debt to pay," to tend the sick and afterward to play? After a steamer has been a week out the most delicate passengers often begin to appear on deck again, and what more appropriate than that their convalescence should be cheered by the musical instruments of the very men whose necessary but hateful basins made their qualmish days so miserable and full of woe?—"Figaro."

Latest Cablegram.

BERLIN, July 31.—Emperor William has telegraphed to Mrs. Wagner that he considers it to be his sacred duty to protect and further the performances of Wagner's works at Bayreuth.

The Opera Express.

THIRTY years ago an Englishman called Smart proposed theatre trains. When you bought your ticket you were given a program of the performances to be given during the journey, but the English system of railroad cars did not favor the project. But with our vestibule trains another trial will be soon made on one of our transcontinental lines. Several of the palace cars will be used for the stage and auditorium; an ingenious device will deaden all exterior sounds. The pieces will be arranged so that each act, or in long runs each piece, will end with the arrival at a station. With our sleeping cars, &c., there will be no difficulties about dressing rooms, while the spectator who wants "to see a man" can find him in the buffet car.

Communication.

Editors Musical Courier: WILL you kindly assist me in contradicting a statement made by some malicious person calculated to injure my reputation and published in the daily papers? They stated that I had left the Dockstader Company owing to the loss of my voice. I left the Dockstader Company suffering with a cold, and knew that in traveling with the company I could not get rid of it, therefore came to New York. Am now fully recovered and singing with Mrs. Anna Bulkeley Hills and other prominent singers at the St. James' Church, Elberon, N. J., and recuperating here at the hotel. Am also engaged for concert at Saratoga August 9, and have other engagements. Have never been in better voice than in the past two months and at the present time. A cold is a mishap which occurs to the best of singers, but they get over it, as myself. Hoping you will grant this request, I remain, with many thanks for your past kind criticisms, very respectfully,

W. H. RIEGER.

Buffalo Correspondence.

BUFFALO has it bad. Allee samee St. Louis six weeks ago. What? The Fox fever. Petit Della Fox has ensnared us all, and many are the bouquets that wander Music-Hallward, where they are received by the graceful, bewitching smile of a miss with a surprise and arch raising of the eyebrows that is either nature or finished acting. Contrary to the rule this opera bouffe lassie has a voice and knows how to use it, reaching high C with E E E E. (This is a g-o-a-k; it means ease.) And she threatens to reach the high C-ling with her t-o-o-o-o. (Another; toes.) Really, as a kicker, with numerous double-reversible-back action variations, tremolo stop, she excels. Her "kicking" is worthy of a first-class Buffalo choir singer. Did you ever hear of the singer who said "she had kicked all through the season of '87"—not in a football combination, but—"in the choir of Saint Tra la loo?" And Foxie can act, too, and that most naturally and spontaneously. In Strauss' "Merry War" she is assisted by enviable Harry Hilliard (who gets all the kisses), Paul Arthur, Ed. Morris, Wm. Gillon and Misses Meredith, Bryant and ponderous but frisky Tillie McHenry. The chorus is large, the orchestra ditto, and fair audiences have attended.

Solomon's "Billie Taylor" is now on, and is even more effectively given than the "Merry War." Everything moves on in crisp, bright style, and the nonsense and local gags are greatly relished. The chorus laugh and "cut up," and evidently enjoy themselves also, so "Mein Liebchen, was willst Du noch mehr?" Along with Miss Fox Messrs. Arthur and Morris gather the honors, handsome Miss Bryant also contributing her share. If this pretty miss could sing as well as she looks we would have an elegant singer. She does the best she can, and looks so sweet that one easily overlooks vocal defects. The gentle reader will perceive that my heart is equally divided between Frisky Fox and Brilliant Bryant. Miss Emma Steiner leads the grand aggregation, nods to each performer, winks at the first violinist, plays the piano with her left hand, swings her baton with her right, and so keeps her forces well in hand. Manager McCloy is ubiquitous, urbane, adventures freely and effectively, and runs the whole machine in a pre-eminently satisfactory manner.

In all seriousness, Miss Fox has a career before her. In my mind's eye I see her a student with Lamperti in Dresden, a member—the member—of the "Bostonians" for a season or two, then again in Europe, and finally "First Colorative saengerin" in Berlin, Paris or Vienna. There are unlimited possibilities in that voice and that talent, and our American girls are fast occupying the best places in foreign royal opera houses. Look at De Lussan; her career has but just begun; in her I have unlimited faith also.

Haverley's Minstrels held forth at the Academy last week, and had fine houses and gave a good performance.

The large choir of the Lafayette Street Church, on the occasion of their annual excursion down the river to "Oakfield"—a private club house and grounds on Grand Island—gave to that jovial, popular and model of a music committee chairman, Maj. J. P. Dudley, through the prettiest girl in the chorus, a diamond collar button. Conductor Wheelton made a neat, graceful presentation speech, and the surprised recipient felicitously responded.

C. SHARP.

A Communication from Miss Fay.

CHICAGO, July 22, 1888.

DEAR SIR—In the report of the expenditures of the M. T. N. A., made by the secretary and printed in the last issue of your paper, one item is as follows: "Milward Adams, for rehearsals, Theodore Thomas, \$500." This reads as if Mr. Thomas had received \$500 for his services, whereas Mr. Thomas gave his services to the association, and the above mentioned sum was paid over to the members of the orchestra for rehearsals. Will you kindly print this little correction, and believe me,

Yours respectfully, AMY FAY.

43 Bellevue-pl.

News from Paris.

THE "Herald" of Sunday last publishes the results of late interviews with Ambroise Thomas and Massenet which will interest our readers. The former, in conversation respecting the concours of the Conservatoire, is reported to have said:

There are about seven hundred students at the Conservatoire at present, many of whom will do us no credit, especially in opera and in the piano classes. I cannot say, however, that any this year strike me as exceptionally gifted either in the vocal or instrumental sections. There are fewer foreign students now than formerly. We have been obliged to limit the number to several Americans of promise. Among them are American singers who come here and seem to have naturally good voices, who work hard to improve them. I think the pianists did brilliantly this examination, but I don't expect much of our harpists.

Mr. Massenet went more into detail, especially as regards the pupils who come from the United States.

We have had to limit the number of foreign students to two in each class, but they still form about a fifth of the total, and anyone may attend our classes. We have students from all countries—English, Americans, Spaniards, Belgians and Italians. I myself have had several brilliant American pupils in my composition class. The brightest was Lucien Lambert, an advanced musician of Wagnerian tendencies, not a mere writer of pretty ballads, like so many. I hope great things of him. We have had American instrumentalists and singers of high talent, too, at the Conservatoire, but alas! I can't recall the names. Your dreadful foreign names! Stay, I remember one singer, Miss Moor; Miss Griewald, I think, was also a pupil.

As a rule American voices astonish rather than charm the French ear. Miss Van Zandt and Miss Nevada, for instance, are exquisite and accomplished artists, but they lack something. Their pure and crystalline soprano don't quite touch our hearts. They lack passion. I have been struck, too, by the superiority of the American soprano over the American mezzo. Yes, it is strange you have no composers yet, while the English have so many admirable composers. There are Cowen, Frederick Clay and Arthur Sullivan. How delightful those Tennyson songs of Cowen's are and what a pity it seems such a fine musician as Sir Arthur Sullivan

should be content to write operetta. You will have composers in time. You are a young nation.

What do I think of Italian composers? There are hardly any real Italian composers left among them. Verdi himself, Bolto, Leonardi—all are growing German, all follow Wagner. So, to be sure, do we Frenchmen more or less—I, like the rest.

I am now writing a work specially to suit a young American artist, Miss Sibyl Sanderson, a lady who will startle us all some day. She is an exceptional singer—another Nilsson—and she has that very touch of passion we miss so in most of our countrywomen.

I have thrown my whole soul into this opera and put aside everything else till it is finished. The title is "Esclarmonde." I hope it will be ready for production at the Opéra Comique about April. "Esclarmonde" is an opera of the fairy and fantastic order, with strong dramatic situations. The story takes us in turn to Byzantium and France, with occasional flights into mid air. The heroine is an imperial enchantress. The work will give great scope for a magnificent mise-en-scène. If it succeeds here, as I devoutly hope, I shall go over to America with it. In that case I may conduct myself. Till "Esclarmonde" is produced Miss Sanderson will not sing in public.

Professional Cards.

THE METROPOLITAN
CONSERVATORY OF MUSIC.

21 East 14th Street, New York.
The Leading Music School in the United States.
Faculty selected only from the most eminent Musicians.
A beautiful new Pipe Organ just added to the equipment. Among the Faculty are:

Dr. L. A. BARALT, C. DE JAMON,
DUDLEY BUCK, G. B. PENNY,
D. L. DOWD, CHARLES ROBERTS, Jr.,
AUGUST DUFIN, C. B. RUTENBERG,
H. W. GREENE, L. A. RUSSELL,
PAOLO GIOZZA, HARRY ROWE SHELLEY,
WALTER J. HALL, CLIFFORD ALFRED SCHMIDT,
C. B. HAWLEY, S. F. WARREN,
H. W. GREENE, C. B. HAWLEY,
General Manager. Musical Director.

ADOLF GLOSE,
Pianist, Accompanist and Teacher. Accompanying in Private.
Address 220 East Tenth Street, New York.

MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Culture. 247 Park Ave., bet. 80th & 81st sts., New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. COLBY, 25 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

MR. VICTOR HERBERT,
Violoncello Virtuoso.
Will accept engagements for Concerts and Solo work; also a limited number of Pupils.
Address 217 West 46th Street.

MR. CHARLES KAISER,
Oratorio and Concert Tenor. Address STEINWAY HALL, New York.

CARL ALVES,
Vocal Instructor, 1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,
Vocal Instruction, No. 18 Irving Place.

MR. GUSTAV L. BECKER,
Pianist and Teacher, 274 East 82nd Street, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,
Piano Instruction, Steinway Hall, New York.

MICHAEL BANNER,
Violinist. Open for Engagements. 225 East 81st Street, New York.

ACHILLE ERRANI,
Vocal Teacher, 219 East 19th Street, New York.

MISS MARIE G. LUKSCH,
From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 130 to 2 P. M., at 130 East 59th Street, New York.

VOGT CONSERVATORY OF MUSIC,
No. 10 East 14th Street, New York City.

ALBERT KUENZLEN,
Violin Instruction and Ensemble Playing. Residence, 738 Lexington Ave., New York.

J. F. VON DER HEIDE,
Pianoforte, Violin and Harmony Instruction. Lessons in Ensemble Playing. Address STEINWAY HALL, New York.

MISS NEALLY STEVENS,
Concert Pianist, 191 Dearborn Avenue, Chicago, Ill.

THE
KELLER PIANO,
MANUFACTURED BY
THE KELLER PIANO CO.,
BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.
NEW ENGLAND
CONSERVATORY
Thorough instruction under ablest Masters in MUSIC, FINE ARTS, ELOCUTION, LITERATURE, LANGUAGES, PHYSICAL CULTURE AND TUNING. Tuition, \$5 to \$25 per term. Board and Room, including Steam Heat and Electric Light, \$5 to \$7.50 per week. For Illustrated Calendar, giving full information, address E. TOURJEE, Director, Franklin Sq., BOSTON.

CHARTERED IN 1865.
NEW YORK
CONSERVATORY OF MUSIC,
LOCATED ONLY AT
No. 5 EAST 14th STREET,
Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern Languages, Drawing and Painting, offers to students unequalled advantages.

BOARDMAN
& GRAY:
PIANOS
ESTABLISHED 1837.
Factory, 543, 545 & 547 Broadway,
ALBANY, N. Y.

CHASE
BROTHERS'
PIANOS

WITH THE
CHASE PATENT SOUNDING BOARDS
Are Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on Application.
FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.
GRAND RAPIDS, MICH.

CHRISTIE
UPRIGHT
PIANOS
CHRISTIE & CO.,
232 and 234 East 44th Street, New York.
Warerooms: 158 East 45th Street.

TO ADVERTISERS!

For a check for \$20 we will print a ten-line advertisement in One Million issues of leading American Newspapers and complete the work within ten days. This is at the rate of only one fifth of a cent a line, for 1,000 Circulation! The advertisement will appear in but a single issue of any paper, and consequently will be placed before One Million different newspaper purchasers; or FIVE MILLION Readers, if it is true, as is sometimes stated, that every newspaper is looked at by five persons on an average. Ten lines will accommodate about 75 words. Address with copy of adv. and check, or send 50 cents for Book of 256 pages.
GEO. F. BOWELL & CO., 108 NASSAU ST., NEW YORK.

We have just issued a new edition of our Book called "Newspaper Advertising." It has 256 pages, and among its contents may be named the following Lists and Catalogues of Newspapers:—DAILY NEWSPAPERS IN NEW YORK CITY, with their Advertising Rates. DAILY NEWSPAPERS IN CITIES HAVING more than 100,000 population, omitting all but the best. DAILY NEWSPAPERS IN CITIES HAVING more than 20,000 population, omitting all but the best. A SMALL LIST OF NEWSPAPERS in which to advertise every section of the country: being a choice selection made up with great care, guided by long experience. ONE NEWSPAPER IN A STATE. The best one for an advertiser to use if he will use but one. BARGAINS IN ADVERTISING IN DAILY Newspapers in many principal cities and towns, a list which offers peculiar inducements to some advertisers. LARGEST CIRCULATIONS. A complete list of all American papers issuing regularly more than 25,000 copies. THE BEST LIST OF LOCAL NEWSPAPERS, covering every town of over 5,000 population and every important county seat. SELECT LIST OF LOCAL NEWSPAPERS, in which advertisements are inserted at half price. 547 VILLAGE NEWS PAPERS, in which advertisements are inserted for \$2.50 a line and appear in the whole lot—one half of all the American Weeklies. Book sent to any address for THIRTY CENTS.

WM. ROHLFING & CO.,
—DIRECT IMPORTERS OF—
FOREIGN * MUSIC,

Including Edition "Peters," "Andre," and all Standard Editions.
Publishers of Edition "Rohlfing."
The Trade throughout the United States and Canada supplied at Lowest Trade Prices.
Write for terms and Catalogues to
WM. ROHLFING & CO., Milwaukee, Wis.

ESTABLISHED 1847.
GEORGE GEMÜNDER,
—MAKER OF—
THE WORLD-RENOUNDED VIOLINS

(PUPIL OF VUILLAUME OF PARIS).
His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.
LONDON, 1851. NEW YORK, 1853. PARIS, 1855. CHARLESTON, 1855. BALTIMORE, 1859. PARIS, 1867. NEW YORK, 1870. VIENNA, 1873.
GREATEST SUCCESS
Wherever Exhibited.
NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction. ASTORIA, N. Y.
SEND FOR CATALOGUE. NOTE.—Not connected with any other establishment of a similar name.

NEWMAN BROS.' ORGANS,
38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL
Produces finer Crescendos than can be obtained in any other organ in the market.
JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.
Dealers who are in the City should visit the New York Warerooms and examine these organs.
JACK HAYNES, 24 Union Square, New York.

KELLER
PIANO ORGAN WORKS,
HAZLETON, PA.



For Prices and Territory address the Manufacturers.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 442.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.
Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, AUGUST 1, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Corner Wilton Avenue
and Yonge Street, Toronto, Can.

E. L. ROBERTS, Representative.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

MR. TIETZ SHOULD STOP THIS.

DOES Mr. S. M. Tietz, of Amsterdam, N. Y., really believe that the following advertisement of his, published in the Canajoharie "Courier," is really going to do him any good?

Pianos and Organs

AT UNHEARD OF PRICES.

\$200 buys a first-class Upright Piano, Steinway, Chickering, Hallett & Cumston; also others.

Boardman & Gray Upright, \$175; Ivers & Pond Upright, \$95; New Organs, \$69, including Stool and Book. Others at \$135, \$40 and upward. A large stock of Sheet Music and Music Books.

S. M. Tietz,

No. 6 East Main Street, Amsterdam, N. Y.

Mr. Tietz does not state that these pianos are second-hand instruments, but leaves the reader to infer that he has new pianos of some of the above mentioned makes for sale at the prices quoted. This is a falsehood of the deepest dye, the exposure of which places the dealer in question in a very unenviable light. In fact this is a catchpenny advertisement, and in order to defeat its purpose the dealers in the section of the State where Mr. Tietz does business need only to keep this copy of THE MUSICAL COURIER and show it to any customer who may be led to believe in the statements made by Mr. Tietz in his advertisement. THE MUSICAL COURIER will be pleased to send the average prices of these pianos to any

intending purchaser. In fact, Tietz has no new pianos of most of these makes in his store. Consequently he cannot sell them at any price, much less the prices quoted above. The piano business cannot be successfully conducted on the basis of such advertising.

ABSURDITIES ABOUT THE VIOLIN.

THERE is no end to the absurdities and the ridiculous pabulum printed about the violin. Here is the latest now going the rounds and which appeared within a few days in the New York "Evening Telegram" and the Kingston "Freeman":

A VIOLIN OVER TWO CENTURIES OLD.

George Goeller, of Rondout, has had another offer of \$300 for the violin which was found in a cloister in Germany 276 years ago. Mr. Goeller says that three times that amount of money could not purchase the instrument, which he once saved from a burning building in New York at the imminent risk of his own life. Once every year Mr. Goeller's son John takes the violin from the bag in which it is kept and plays several tunes. The instrument is wonderfully sweet toned, and it "is as light as a feather."

If the owner of this so-called violin knew anything about such instruments he would in the first place never keep it in a bag, and, in the second place, he would not play several tunes on it once a year. Such a course would depreciate the value of any good violin. As this man does not understand the treatment of a fine violin, no value can be attached to his estimate of its quality. Every curious old fraud of a violin was, of course, found in a cloister or a monastery, and some cock and bull story is concocted to make the violin seem an object of interest; but no documentary evidence is furnished to substantiate the tale. It is all humbug, as is the advertisement of a quasi-dealer in this town who publishes this:

OLE BULL GRAND AMATI VIOLINS.

Copies of the celebrated Ole Bull Grand Amati Cremona Violin, presented by this great artist to Prof. —, are now being manufactured by one of the most astute masters of acoustics in the world. Send for circular, giving a detailed account of these beautiful instruments. Address, &c.

Now, what is an Ole Bull Amati violin anyhow? Does not the very title dispose of the article as a humbug? And yet there are thousands of fools who will buy on the strength of such self-evidently absurd advertisements.

SMASHING MORE STENCILS.

MORE communications on the stencil have reached us during the past week. Among those that can be published we submit the following:

Editors Musical Courier:

Kindly inform me whether the piano firm of Marshall & Smith are manufacturers or not, or do they handle stencil goods only or in part, and if piano manufacturers how long established? What capacity has their factory and where located.

C. E. DELNO.

Marshall & Smith are not manufacturers. They handle stencil goods, and when questioned on the subject Mr. Smith never hesitates to admit this fact without the slightest compunction. A piano stenciled Marshall & Smith is what is known as a stencil piano, for its name does not indicate its origin. Of course, like all stencil pianos, it is low grade.

The following requires attention:

Editors Musical Courier:

Can you tell us about the Stuyvesant piano, whether a genuine or bogus instrument?

H. D. MUNSON & SONS.

In THE MUSICAL COURIER of July 18 we published the following on the Stuyvesant piano:

Is it politic for a piano manufacturer to make two grades of pianos is the question recently discussed by us with a piano manufacturer of this city who has studied the subject. Messrs. Wheelock & Co. were, as a matter of course, referred to, and it was suggested that their course gave competitors an opportunity to say that the Wheelock piano was no more or less than a stenciled Stuyvesant piano. Of course, this is not true. Although the cases of both pianos are made in the same factory, yet the Wheelock piano is a better instrument, costs more to produce and has better material in it than the Stuyvesant. We have maintained that the above question is an open one and that its merits are not yet fully presented to the trade. It may be decided in the Wheelock case, and we are therefore willing to wait before making a prediction in this instance.

The inquiries received on the subject of the Stuyvesant piano indicate that certain dealers have doubts about that instrument, and this very fact should make an impression upon Messrs. William E. Wheelock & Co.

Why should dealers inquire about the Stuyvesant piano? There must be some reason for their curiosity on the subject and the reason lies in the mystery that

surrounds the manufacture of this piano. And why is there a mystery? Because Messrs. Wheelock & Co. are in doubt themselves about the success of the Stuyvesant venture, and until that doubt is removed the mystery will continue. Or are Messrs. Wheelock anxious to separate their name from that of Stuyvesant? It seems so. We have always maintained that for one firm to manufacture two grades of pianos is a problem that remains to be solved, but we are gradually coming to the conclusion that such a policy is dangerous. We believe now that the Stuyvesant piano could have been made a success but for the interference of the Wheelock piano, and we also believe that there is money in the Stuyvesant if the Wheelock piano is withdrawn. With both pianos in the field the Wheelock is bound to suffer, and we put this down as a prediction.

We have also received the following:

OFFICE OF B. S. BARRETT,
Pianos and Organs,
CLEVELAND, July 26, 1888.

Editors Musical Courier:

I am very glad to note your stand on stencil pianos and stencil frauds. If all musical journals would take the bold stand that you have such business would be forced into legitimate channels. * * *

Yours truly,

B. S. BARRETT.

The stencil question is the only legitimate, strictly congenital trade question in the piano and organ trade. All other questions at present before the trade that are not technical questions are of a general and not a special significance. The stencil question is a special one. We have pursued our inquiries into it for years past, and, as a result, have made this paper the authority on that and all other questions of importance in the music trade of this country.

SHE SUES FOR LIBEL.

WE read the following in the Lafayette (Ind.) "Times":

In the United States Circuit Court at Chicago, Hattie S. Bigelow, proprietor of a music printing establishment of that city, has sued J. F. Kinsey and J. E. Pauly, partners and proprietors of the Echo Musical Company, of Lafayette, for \$10,000 libel. According to Mr. Frank H. Goin, attorney for Mrs. Bigelow, she did \$150 worth of printing for the defendants, and failing to get her pay put the account in the hands of a collection firm. The defendants, out of revenge, then published a grossly libelous article intended to injure Mr. Bigelow's business throughout the country, and for this she brings suit. If the charge of Mrs. Bigelow be true the Echo Musical Company deserve to pay dear for their libelous publication. To libel anyone for the purpose of injuring their business is a crime for which the originator should receive the highest penalty of the law. It is hardly probable that Mrs. Bigelow would bring a suit of that kind, unless she had abundant evidence that the parties accused were guilty. The amount asked for is hardly sufficient for the wrong done this woman. She should have demanded more than double the amount.

From what we know of this case we should judge that the Lafayette "Times" is somewhat previous. What object has the Lafayette "Times" in printing a verdict against the Echo Musical Company before issues have been joined? This is rather strange—rather strange!

MR. LOUIS GRUNEWALD, of New Orleans, has admitted to an interest in his extensive business his son William and Mr. Joseph Flanner, and the style of the firm now is Louis Grunewald & Co.

WE doubt whether there is another man in the piano trade who has made such extensive advertising contracts in a given time as have been made by Mr. Charles Fahr, of Sohmer & Co. Fahr during five years has made contracts and paid for advertising, amounting in a total to hundreds of thousands of dollars. His experience in that direction is invaluable.

MR. ALFRED DOLGE says that he will shoot the editor of the trade paper who will next publish his picture. This Baxter-st. style of journalism, of publishing pictures and articles about firms without permission and then presenting a bill for damages, can easily be stopped. The firms should simply refuse to pay any bills not based on contracts. THE MUSICAL COURIER never pursued such a course and never will, and that leads us to say that Mr. Dolge will not shoot any member of our staff.

NEW styles, new designs and new scales of Newby & Evans pianos will be placed on the market for the fall trade. These instruments will represent some of the latest improvements made in the manufacture of the Newby & Evans piano.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

**STERLING
PIANOS.**

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street.
Western Warerooms and Offices, No. 148 State Street. Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

**KRAKAUER BROS.**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Pianofortes.

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, July 28, 1888.

HUMID and hot as the weather in this region has been for the week just closing, there has been more business done than the most sanguine could have anticipated, both in the wholesale and retail way.

The Chicago Music Company, under the management of Mr. Platt Gibbs, have placarded their store front and deluged the papers with advertisements to the effect that they will sell Stultz & Bauer pianos at a great sacrifice, and say they are slightly bruised in moving and smoked at the late fire on Wabash-ave., but the facts are that this company were not at all disturbed by the fire at Messrs. Julius Bauer & Co.'s, and they are simply taking advantage of the latter concern's misfortune. This method of doing business is universally condemned by the trade here.

Mr. Henry Drummond, salesman for the Weber branch house here, is to spend two weeks at Twin Lakes, Wis. The Weber house are exhibiting at their warerooms one of the finest stocks they have ever had in this city, consisting of all styles in mahogany, rosewood and walnut, and have one of the handsomest parlor grands in mahogany (English style) ever brought to Chicago.

Messrs. Julius Bauer & Co. have not been able as yet to ascertain the full extent of damage sustained by them at the late fire. Experts are busy at work, however, and probably by another week they will have their business with the insurance companies adjusted.

The Farrand & Votey Organ Company are sending out a handsome set of checker men as an advertisement.

A trunk organ, manufactured by the Story & Clark Organ Company, is certainly one of the best things ever produced for the purpose for which it is intended.

Mr. Jacob Christie is taking a business trip through the West, and paid his respects to THE MUSICAL COURIER Chicago office on Tuesday last.

Mr. Charles Knorr, for many years with the Chicago Music Company, has associated himself with Mr. Summy in the sheet music business at the new store, 42 Madison-st., and Mr. Wm. Lewis, recently one of the partners in the above mentioned concern, will run a musical merchandise department on his own account at the same location.

There have been rumors relating to a change of agency here of the Henry F. Miller pianos now held by the Chicago Music Company, but Mr. Platt Gibbs says there is no truth whatever in the rumor and that the agency will remain where it is. This paper stated last week that the rumor published in a trade paper to the effect that the Millers would open a Chicago branch was rather premature.

Pianos in Petticoats.

WACO, TEX., July 25, 1888.

Editors Musical Courier:

DID you ever, Messrs. Editors, see pianos in petticoats? I imagine not, but your correspondent sees many and curious things in his wanderings, and one of the most curious on first sight is a row of uprights looking like prim, starched-up old maids, who, as if afraid of showing their ankles, had arrayed themselves in scrupulously long undergarments.

But it is only a device to protect legs and lower panels from the red Texas dust, which, on the slightest provocation of a breeze, blows through open doors and windows, covering molding and fretwork, consoles and carving with an impalpable, though by no means improving, summer suit. Those accustomed to the extreme neatness of a New York ware room would stand aghast at the apparent untidiness of one in Texas; but happily Texan purchasers, educated down to the exigencies of the climate, are less fastidious.

The particular petticoats of which I speak are worn by most worshipful Webers and epicurean Emersons in one of the many branches of the great Galveston house of Thos. Goggan & Brother.

I think it was Briareus who used to excite our boyish imagination as the fellow who had two or three hundred arms and who, with a six shooter or sword or something in each of his hundred and fifty or so right hands, tendered such invaluable service to the gods when the gigantic but impious Titans made war upon Olympus.

Well, the Goggans remind one of Briareus because of their manifold arms or branches (I have already visited five) with this difference—that their mission is not to fight but to spread harmony, and though their attitude is never aggressive they can stand on the defensive when their Galveston Olympus is attacked, as the corpses of fifteen different Titans of the music house tribe slain in their attempts to scale those heights fully attest. Their parent house is magnificent! Just think, Messrs. Editors, of ware rooms 40x120 feet, the lower one containing an acre or two of sheet music and music books, and another acre of show cases full of guitars, mandolins, zithers, violins, flutes, &c., &c. Think also of offices fitted up like a modern "well" bank and of every imaginable convenience for assorting, laying out orders, shipping

by mail or express; then think of another room containing about 100 Steinway's, Weber's, Emerson's, Mathushek's, &c., pianos; still another with about 150 Mason & Hamlin and other organs and you have an idea of what is undoubtedly the finest music house in the South.

The architect made just one mistake. Midway in the wide sweep of staircase which connects the lower with the upper levels is a landing, and on each side of this landing is a sort of overhanging balcony, which looks for all the world like a pulpit, and the idea of even one pulpit in the establishment of Tom Goggan & Brother is so ridiculously incongruous that smiles turn to uproarious laughter in contemplating the idea, for the only "preaching" the house was ever known to do is in the line of musical evangelization, the most eloquent "exhorters" being the Emersons and Steinways, the Webers and the Mathusheks. Of these it might be said or sung: "How lovely are the messengers who preach us the gospel of peace," and when I have said of dollars also, I will close and sign myself

VOILA TOUT.

Francis' Invention.

OUR Buffalo correspondent writes to us that Mr. Ed. Francis, formerly with Hedge, the piano dealer there, has gone to Philadelphia, where he has a fine place with F. A. North & Co. Francis is a good salesman, plays two tunes on the piano (S. B. Mills' "Home, Sweet Home," for one) with dash and style, and will ensnare the Quaker City belles in short time. A story is told of him which is too good to keep. A lady with no knowledge whatever of a piano was lured into his place one fine day. She had made up her mind to buy a Steinway. Francis knew this, and knew a tremendous effort only could overcome her. "Yes, the Steinway is a good piano," said he, "but we are the only piano makers in the world who have the gold strings, patent giraffe treble and grand parabellogram" (!). "A which?" said she. "Paragvelleram," quoth Francis, forgetting just how he had pronounced this fancied attachment. "What's that?" "That? Why, that's this; don't you hear it?"—striking a few chords. Yes, she fancied she did hear something of the sort. "This paramellorophram," said he, "is just out, and the greatest invention of the century; a piano without a paradiaphragm is no piano. Just listen; hear it?" Yes, she heard it, and on the strength of Francis' "—gram-phram-ram-slam" she bought the instrument. That salesman is bound to succeed!

Story & Clark Prize Essay.

MESSRS. STORY & CLARK, the organ manufacturers, of Chicago, Ill., recently offered a prize of one of their chapel organs to any school from which should emanate the best essay on the subject of "Music in the Home." Walter B. Whitman, of "Rusk Masonic Institute," gained the prize for this school, which is located at Rusk, Tex., and the following is the essay:

If the artistic beauty of Pericles, the austere vigor of Demosthenes and the gentle insinuation of Tully were all combined into a wreath to decorate these words, the crown could not be placed upon an object more worthy.

Music! That magic word! How the nerves thrill at the sound! As history shows, man has been charmed by the sound of music since he was first created, and as the human race has been swept forward by the tide of civilization from the rude savage with his bow and arrow to the enlightened race of the nineteenth century, so has the art of music advanced from the use of the simple reed to the employment of the melodious instruments of the present day.

The study of the art and science of music, for it partakes of the nature of both, was commenced on the hill tops of Eden and continued through the long years of antediluvian life. The deluge swept from the earth its inhabitants, and with them their cities, their glory, and their monuments, but when the storm was hushed, when the heavens had resumed their look of tranquility, and the sun came forth in all its glory—then the musician appeared on the summit of Mount Ararat ready to begin his toil anew.

We might follow him on and we would always find him bringing his art nearer to perfection as he wandered through the plains of Shinar, entered the temples of India, visited the pyramids of Egypt or regaled himself within the walls of mighty Rome.

Wherever learning was found, music was always her companion. When science fled to Greece, music went with her. When the light of science dawned on Europe, music was found there. Now, it has been borne across the waters and spread over America, the land of liberty, the home of the brave.

Bryant, in speaking of the power which nature exerts over man, says:

For his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings, with a mild
And healing sympathy that steals away
Their sharpness, ere he is aware.

Are not these words equally true when applied to music? What is nature after all but a vast collection of music? The songs of the warbling birds, the babbling brook and the whispering breeze are but notes in one grand scale.

The power of music is universally acknowledged, and several cases are on record where very remarkable cures have been effected by its medicinal use.

We are told that "the world's victor stood subdued by sound," and some of the poets even say that while Apollo played the very stones rose up enchanted by the sound, and thus the walls of Troy were formed.

Music in all ages has been a faithful record of national feeling. "The Troubadours were the conduit through which the failing stream of Roman literary tradition flowed," and Macaulay, before he wrote his great "History of England," collected all the old songs written during revolutionary times, and from them, he says, he learned more of the real state of feeling than from other sources. "Let me write the ballads of a nation," said Montesquieu, "and I care not who makes the laws."

Music is introduced in all stages of life, from the cradle to the grave. The mother with sweet lullabies rocks her darling to sleep; the lover woos his mistress through the medium of music; 'tis while keeping time

to strains of martial music the soldier marches forth to battle, and, at last, with a mournful dirge, man is placed beneath the sod; but the music which most delights us, the music which falls softest on our ears, is music in the home.

Home! That brightest spot on earth, where we were first taught to hush out prayers around our mother's knee. Fond recollections will cluster around that name, home, all through life.

Wherever you find a home with music, books in the library, magazines on the table and flowers on the mantle, there you will find a happy family. Exceptions to the rule are few.

WALTER B. WHITMAN.

Exposition News.

WE are in receipt of interesting information about various European expositions where musical instruments are on exhibition, and have arranged statistical and other details on the subject for the benefit of such of our readers as are interested in such matters. The Copenhagen Exposition contains a large musical exhibit. Seventeen Danish piano factories are represented. These are all located in Copenhagen, and their aggregate working force embraces about 350 workmen. This indicates that there are about 500 piano workmen in that city, for there are factories that are not represented at the exposition. Some factories have as few as six workmen; one has 105, &c. Five Swedish factories are represented and two Norwegian piano factories, the one at Christiania having 72 workmen. There are also many Scandinavian makers of violins, reed organs and pipe organs represented.

An expert writing to the Leipsic "Zeitschrift für Instrumentenbau" praises most of these Scandinavian pianos of the higher grades, but refers depreciatingly to the Pleyel, Wolff & Co., of Paris. They are said to have a thin tone and make no impression at all. Many of these instruments have been sold in the South and Southwest and are now sold in cities along the Gulf Coast. In tone and tone volume they do not compare with the better grade of American pianos.

The same expert in speaking of the reed organs of C. A. V. Lundholm, Stockholm, which seem to be preferred to other Scandinavian reed organs, states that while they deserve praise they do not satisfy as the Estey organs do.

At the exposition at Bologna many musical curios are to be seen, especially in the line of wind instruments and light stringed instruments. We enumerate for instance Carozzi's kineuphon, which enables singers who accompany themselves at the piano to sing without bending the body in the least, the invention consisting of a second keyboard which is attached over the regular keyboard. Another invention is a mirror that can be attached so that it enables the singer to see the interior of the throat while he is in the act of singing. It must be interesting to watch your own musical pathological transmutations—especially recommended to singers who sing out of tune.

Antoldi, of Mantua, exhibits a piano harp, a harp that is played by means of a keyboard (old idea). A guitar with eighteen strings is shown by Falsarigo (son of old Falsarigo), of Trieste, and the pupils at the Institute of the Blind, Padua, exhibit books made by them for the use of blind pupils who study music. Nothing much in the shape of the modern musical instruments is to be seen at Bologna. In fact it has chiefly a national characteristic and much space is devoted to old instruments.

There is not much to be seen in the musical line at the Brussels Exhibition. This is the comment of the "London and Provincial Music Trades Review":

As we anticipated, the musical instrument department of the Brussels Exhibition is not strong. Not a single English or American piano or organ manufacturer exhibits, although an Edinburgh firm sends one piano. The German exhibit is small, and nearly the whole of the leading firms of Berlin piano manufacturers hold aloof. Not a single French piano maker and only a few Austrians send goods. Two Russian firms send pianos, but the bulk of the exhibitors are Belgians, who naturally at their own exhibition make as brave a show as possible. We do not blame the leading British, German and American firms for thus declining to take part. The trade are heartily wearied of international exhibitions, unless there is some reasonable chance of treating them as a mart and thereby securing sales. Gold medals and highest awards at foreign shows are a drag in the market. They cost a good deal to obtain and are not worth an ounce of trouble or a penny of expense. There is, of course, little or no sale for British pianos or organs in Belgium, and, therefore, for our firms to have sent goods would have been so much waste. We, of course, heartily wish the Belgians all due success, but have no ambition to share in it.

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending May 31, 1888	\$199,358
" " " 31, 1887	240,064
Eleven months ending May 31, 1888	1,668,300
" " " 31, 1887	1,498,419

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending May 31, 1888	811	\$48,715	50	\$17,569	\$30,992	\$87,276
Month ending May 31, 1887	496	28,280	79	21,232	21,773	61,285
Eleven months ending May 31, 1888	8,358	547,710	585	180,485	120,131	857,326
Eleven months ending May 31, 1887	6,767	433,369	915	248,599	101,886	783,734

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street
NEW YORK.

BRANCH:

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

BAUS & COMPANY,
 — MANUFACTURERS OF THE —
"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.

GOOD AGENTS WANTED.

REDBURN & SMITH'S
GRADUARY PIANOS.

MANUFACTORY,
 135 to 135 Raymond St.,
 BROOKLYN, N. Y.

CHICAGO, ILL.,
 210 State Street.
 Address all New York
 Brooklyn, N. Y.

280 & 292 Fulton St.,
 BROOKLYN, N. Y.

Conservatory, Leipzig.
 Young Lady Students received. Terms (Board
 Lodging, Fees, &c.), \$500 per Year.
 Also a limited number of young girls for general
 education.
 German taught and spoken in residence.
 New York, Syracuse, Toronto (Can.), Ottawa
 Can.), Leipzig Brunswick and Berlin references.
 For particulars apply to
 Mrs. GESSNER LAMPMAN,
 Körner Strasse 27, I. L.,
 LEIPZIG, GERMANY.

**WILCOX
 AND
 WHITE
 ORGAN
 COMPANY**

MERIDEN, CT.,
 U. S. A.

THE
 STRONGEST
 COMBINATION OF
 CAPITAL, MECHANICAL
 SKILL
 AND EXPERIENCE OF
 ANY ORGAN COMPANY
 IN THE WORLD.
 ORGANS
 UNEQUALLED FOR
 RAPIDITY OF ACTION
 VOLUME AND SWEETNESS
 OF TONE
 SEND FOR A
 CATALOGUE

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

Upright + Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,
 CHICAGO.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

M. P. MÖLLER PIPE ORGAN CO.

HAGERSTOWN, MD.,

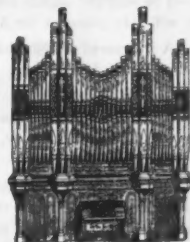
Manufacturers of

PIPE REED ORGANS

Of the Highest Grade.

FROM SMALL PARLOR PIPE TO THE LARGEST
 CHURCH AND CONCERT ORGANS.

Organists and Agents please send for Catalogue and References.



THE
John Friedrich Violins
 are the best
 Modern Instruments

Superior to all
 others in tone and finish

PROMINENT ARTISTS
 highly recommend this firm for
 Artistic Repairing

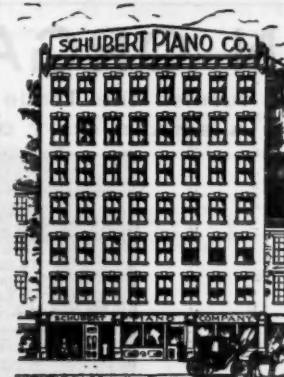
For information & Price List address
JOHN FRIEDRICH & BRO.,
 VIOLIN MAKERS,
 IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
 Cooper Institute New York.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

ESTABLISHED 1880.
 INCORPORATED 1885.



This building is owned and used exclusively
 by the Schubert Piano Co.

THE
**SCHUBERT
 PIANO.**

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, bril-
 liant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO COMPANY,

PETER DUFFY, President,

Factory: 542 and 544 W. Fortieth St.,

NEW YORK.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VERNEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
 NEW YORK.

FARRAND & VOTEY

ORGAN CO.,

DETROIT, MICH.

HARTMANN BROS. & REINHARD,

MANUFACTURERS OF

ZITHERS, GUITARS, MANDOLINS, &c.

Office and Warehouse: 225 BOWERY.

Factory: 314-316 East 75th Street, NEW YORK.
 Catalogue Sent on Application.



—W. J. Dyer, of St. Paul, is in town.

—Judgment for \$1,457 has been recorded against O. H. Michaelson, of Charleston, W. Va.

—J. McDonald has had patents granted him for a piano and a piano action—Nos. 386,079 and 386,080.

—The summer night's festival of the employés of Sohmer & Co. will take place at the Astoria Schützen Park on August 18.

—A judgment of \$500 has been entered against J. H. Kurzenknebe, of Harrisburg. This judgment is not against the firm of that name.

—A. P. Archambault has been admitted as a partner in the firm of T. F. G. Foisy, of Montreal. The firm is now T. F. G. Foisy & Co.

—A Stradivarius violin of 1716, made for the Marchese Pamparati, has passed from the hands of an Italian player, Bertuzzi, into the possession of a London gentleman for \$4,000.

—The Richmond "Dispatch" of July 25 contains an elaborate article on the enlarged and remodeled piano and organ warerooms of Walter D. Moses & Co., at 1005 Main-st., in that city.

—W. Bell & Co., the well-known organ manufacturers, at Guelph, Canada, have gone into the piano manufacturing business and added a factory building costing \$30,000 to their organ building.

—Louis Stackhouse, a piano tuner, of Paterson, N. J., got himself in trouble last week about a board bill. Louis should pay his board bills always and keep on tuning pianos. There is money in it if he understands how to tune pianos properly.

—We congratulate Mr. W. H. Conklin, the manufacturer of the "Dunham" piano, and formerly one of the firm of Conklin & Chivvis, upon his arrangement with the other creditors of Levi M. Bates, the dry goods dealer who recently failed.

—Mr. C. Fischer, of J. & C. Fischer, who recently returned from Europe, will spend the summer at Saratoga, where he is now residing. Fischer uprights are now made in all conceivable kinds of woods, from the plain rosewood finish to the ornate satinwood and Hungarian ash.

—Miller & Thompson, the piano and organ dealers of Detroit, have an installment case on hand. They write to us that on March 23 they leased to Louis L. Rodier a piano for \$325. After several installments had been paid the firm learned that the piano had been secreted. Miller & Thompson asked to see the piano, and not finding it had a capias issued for Rodier's arrest. Rodier went to Windsor, Canada, and there may be a settlement.

—Mr. A. P. Willis, of the Montreal firm of Willis & Co., called on THE MUSICAL COURIER last week with Mr. F. G. Sharpe, the manager of the piano and organ department of his firm. Messrs. Willis & Co. are enterprising and intelligent business men with large capital. Their American piano is the

Baus. On account of the serious illness of Mr. Robert Willis, Mr. A. P. Willis had to return to Montreal sooner than he intended.

—F. G. Smith, of Brooklyn, has patented a piano, No. 385,380. A patent has been granted to W. H. Pike for a music clip and bow guide, No. 385,642.

WANTED—By a large piano manufacturing concern, a first-class piano salesman, wideawake and thoroughly competent. A man who understands the piano business, wholesale and retail, is desired. Address "Energy," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Kimball Pianos.

WE understand from our Chicago office that the W. W. Kimball Company have sufficient cases under way now to turn out from 15 to 20 pianos a week this fall, and that these instruments are not low grade. If this should be true—and we have reason to doubt that it is—it would be the best evidence that THE MUSICAL COURIER articles were accepted by the Kimball Company as good advice and in good faith. We always advocated the manufacture of a better grade piano, and always endeavor to raise the standard of the piano, not lower it.

Velocity of Sound.

MANY experiments have proved that the velocity of sound obtained by observing from a known distance the instant of the discharge of a rifle and the arrival of the sound of the detonation at the place of observation is frequently greatly in excess of the normal rate of propagation. To determine the cause of this increase and the laws which govern it, a series of experiments have recently been carried out by Mr. Journée, who has presented a *memoire* on the subject to the Académie des Sciences. His experiments show that if a bullet is fired from a rifle against a plate of cast iron, then, so long as the velocity of the bullet is in excess of the normal velocity of sound through air, the noise of the detonation and of the bullet striking the plate reaches an observer situated in the plane of fire behind the plate at the same instant. If the distance of the plate from the rifle is increased till the velocity of the bullet before reaching it is reduced below that of sound, then the noise of the detonation reaches an observer before that of the shock against the plate. Hence the author concludes that the bullet, so long as its velocity is greater than the normal velocity of sound, is the seat of sonorous disturbance resembling in character that due to an explosion, and this view he has substantiated by further experiments.—"Engineering."

An Unworthy Trick.

WE have frequently advised piano and organ manufacturers not to furnish their wholesale prices to agents without formally scrutinizing the motive of the applicants, for examples are too numerous where agents or small dealers have made illegitimate uses of the quoted price lists to interfere with or stop the sales of the very pianos they presumably desire to sell.

There are hundreds of dealers who would never dream of resorting to such trickery, and there are also hundreds who would.

We have all along hesitated to expose the trick and have re-

sorted to private communications to warn the culprit agent that his methods would surely lead him into newspaper notoriety, but the latest case called to our attention demands publicity.

In May last Messrs. Boardman & Gray, of Albany, received the following letter:

OFFICE OF W. F. FREDERICK, Dealer in Pianos and Organs,
LISTONBURG, Somerset County, Pa., May 26, 1888.

Messrs. Boardman & Gray, Albany, N. Y.:

GENTS—Will you kindly send me catalogues of your pianos and best cash discounts to dealers? I wish to buy direct from you and at "direct" prices. For reference refer to Farmers' Bank, Meyersdale, Pa. If prices suit I have no doubt, but that I can work your pianos to our mutual interests. Please let me hear from you early.

Yours respectfully,

W. F. FREDERICK.

With this reference Boardman & Gray were justified in sending prices, especially as this dealer represents a number of large manufacturers. It appears that in an adjoining county, at Greensburg, Pa., Boardman & Gray have an agency with S. & M. Sarver, who were negotiating a sale with a furniture manufacturer, John Husband, of Mount Pleasant. The Boardman & Gray piano had been placed in his residence for approval and everything was in good shape; then suddenly an interference occurred, and it occurred in the shape of a dealer who submitted to the furniture manufacturer the wholesale prices. Messrs. Sarver informed Messrs. Boardman & Gray of this, and the Albany manufacturers, in reply to an inquiry addressed to the furniture manufacturer, received this letter:

JOHN HUSBAND & BROTHER,
Wholesale Manufacturers of Furniture,
MOUNT PLEASANT, June 27, 1888.

Messrs. Boardman & Gray:

SIRS—In reply to yours of the 25th, would say that I do not wish to expose the agent that showed me your wholesale price list. But I have in our office your list and also your discount to and 5 off in your own hand write. If you will return to me the price list by return mail, I will send it to you, if you request and agree to return it.

Yours respectfully,

JOHN HUSBAND.

Everyone interested in the piano and organ business can readily perceive from the above correspondence the process or *modus operandi* which caused the interference in this case. Is it not about time for Mr. W. F. Frederick to explain, if he can, his position in the premises? Did he or did he not furnish to Mr. John Husband, of Mount Pleasant, Pa., the confidential prices secured under the guise of good faith from Messrs. Boardman & Gray? If he did not he should say so, and if he did it was a contemptible and unworthy trick, after which he could not expect to get any inside quotations from any piano or organ manufacturer in the future.

George Gemunder.

GEORGE GEMÜNDER, of Astoria, who intended to go to Europe this summer for the benefit of his health, has decided on remaining here as his health is again in perfect condition and besides business is so good that he could not very well absent himself. At his studio in Astoria he has opened of late an exhibition of instruments of his own make and of Italian origin. It is a very rare opportunity to see such a collection of George Gemünder instruments. It consists of one Stradivarius and one Guarnerius quartet, the famous Emperor violin and many costly violins of different classic models, instruments representing the different periods of the artist.

Artists, connoisseurs and amateurs will find themselves well rewarded by a visit to Astoria, and for Mr. Gemünder it will be a pleasure to show his treasures.

THE ÆOLIAN ORGAN AND MUSIC CO.

Are now prepared to furnish the Trade with THE ORGAN OF THE FUTURE!

TWO ORGANS IN ONE, AT A SMALL COST OVER THE OLD STYLE OF CABINET ORGAN.



STYLE 1000.
14 Stops. 6 Sets of Reeds.
WEIGHT, BOXED, 469 LBS.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



STYLE 500.
Length, 45 in. Height, 75 in. Width, 38 in.
WEIGHT, BOXED, 395 LBS.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.
Length, 44 in. Height, 67 in. Width, 33 in.
WEIGHT, BOXED FOR SHIPMENT, 339 LBS.

This Organ contains two full sets of reeds, four stops.

THE TERRITORY IS RAPIDLY BEING TAKEN UP BY THE KNOWING DEALERS. WRITE FOR CATALOGUES AND PRICES.

THE ÆOLIAN ORGAN AND MUSIC CO., 831 Broadway, bet. 12th and 13th Sts., New York.

WESSELL, NICKEL & GROSS

—MANUFACTURERS OF—

GRAND, SQUARE and UPRIGHT Pianoforte Actions,
ONE GRADE ONLY.455, 457, 459 & 461 WEST 45th STREET;
536 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
—NEW YORK—**G. W. SEAVERNS & SON,**

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,356 and 358 Second Avenue,
Between 22d and 23d Sts., NEW YORK.**JACOB DOLL,**

—MANUFACTURER OF—

Piano Cases, Strings and Desks,
SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

EMERSONFinest Tone. Best Work and
Material Guaranteed.**PIANOS.**More than 45,000 Sold. Every
Piano Fully Warranted.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 146 A Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.**L. F. HEPBURN & CO.,** 444 BROOME STREET, NEW YORK
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT.

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

ESTABLISHED 1851.

VOSE & SONS,**Piano Manufacturers,**

No. 170 TREMONT STREET, BOSTON, MASS.

HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 44 East Fourteenth Street, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**WATERLOO**
ORGANS

ARE NOTED FOR

Unequaled Quality of Tone,
Superior Design and Finish of Cases,
Durability.They Pump one-half easier than any
other Organ made.

SIX OCTAVES A SPECIALTY.

For Prices and Catalogues, address

MALCOLM LOVE & CO.,
WATERLOO, N. Y.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED
INSTRUMENTS.

PRICES MODERATE

FACTORY:

E. 136th St. and Southern Boulevard
NEW YORK.

—UNEXCELLED IN—

Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS:

181 & 182 Tremont Street, Boston.

FACTORIES:

Albany & Main Sts., Cambridgeport

ESTABLISHED 1855.

R. W. TANNER & SON,

—MANUFACTURERS OF—

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

—ESTABLISHED 1857.—

JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright and Square PIANOS.A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave. CHICAGO.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others.
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,
MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
- 3d. A Perfectly Even, Well Balanced Scale.
- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

SMITH AMERICAN ORGAN
AND PIANO CO.,
531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
{ London, Eng.

C. N. STIMPSON,
MANUFACTURER OF
Carved Piano Legs,

LYRES and TRUSSES for Upright Pianos,
large variety of New Designs for Upright and
Grand Pianos.

ADDRESS WESTFIELD, MASS.

BRAMBACH & CO.
MANUFACTURERS OF
PIANO-FORTES,
12 East 17th Street,
Between Fifth Avenue
Broadway, NEW YORK.

SPOFFORD & CO.,
Piano Action and Organ Hardware,
DOLGEVILLE, N. Y.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.
And are admitted to be the most Celebrated In-
struments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

ESTABLISHED 1847.

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of turning the Highest Class
VOICED WORK, both Flue and Reed, and
ARTISTIC DECORATION OF
FRONT PIPES.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

No. 112 Fifth Avenue New York.
817 Market Space, Washington, D. C.
204 & 206 W. Baltimore St., Baltimore.

PIANOS
Gold and Silver
Medals at the
World's Expo-
sitions of Am-
sterdam and
Antwerp.
L. MOERS & CO.
BERLIN, GERMANY.
PRICES
VERY LOW
Pianos Warranted.
EXPORT.

Highest Award at New Orleans Exposition, 1885.

BEHR BROTHERS & CO.

— MANUFACTURERS OF —

GRAND AND UPRIGHT PIANOS,
With Patent Harmonic Scale, Patent Cylinder
Top, Patent Finger Guard, Patent Steel Action
Frame, Patent Endwood Stringbridge, Patent
Touch Regulator, and

— PATENT PIANO MUFFLER —
The last reduces the tone to a mere Pianissimo,
and saves wear of the Piano.

WAREROOMS: { 15 East 14th Street, New York.
{ 1229 Chestnut St., Philadelphia.
FACTORY AND OFFICE: 292 to 298 11th Avenue
NEW YORK



TH. MANN & CO.,
BIELEFELD, GERMANY,

Upright & Grand Pianos.

PATENT BRIDGE AND TUNING APPARATUS.

Endorsed by Reinecke, Slavenhagen, Scharwenka, Anna Bock, Eugene D'Albert and other leading Artists.



THE A. B. CHASE CO
NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE
ACTION, PERFECT WORKMANSHIP,
FINE FINISH AND GREAT
DURABILITY.

For Prices and Territory address the Manufacturers.

TRYBER & SWEETLAND,

MANUFACTURERS OF

The Lakeside Organ,

1251 GRENSHAW STREET, COR. ROCKWELL,

CHICAGO, ILL.

SEND FOR CATALOGUE.



W. H. BUSH & CO.,



WAREROOMS: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED, CHICAGO ILL.

F. CONNOR,
PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated

PACKARD ORGAN. FORT WAYNE ORGAN CO.,

SEND FOR CATALOGUE AND PRICES TO
FORT WAYNE, IND.

IT HAS NO SUPERIOR!

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864 —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 23d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic tone, pliable action and absolute durability.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT,

THE SMALLEST UPRIGHT
PIANO MADE,

Containing all improvements, combined with great strength and voluminous tone, adapted for Schools, Flats and Small Apartments.

JARDINE & SON

ORGAN BUILDERS,

315 & 320 East 39th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:

Fifth Avenue Cathedral, N.Y.;
4 manuals; St. George's Ch.,
N.Y.; 4; St. Paul's M. E. Ch.,
N.Y.; 4; Fifth Avenue Pres.
Ch., N.Y.; 3; Brooklyn Tab.
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

WEGMAN & HENNING,

Piano Manufacturers.

All our instruments contain the full iron frame with the patent tuning pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT RE-
PRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



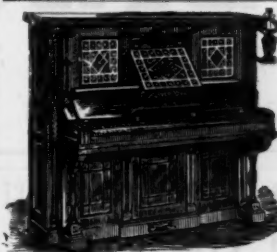
STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

400 & 402 West Fourteenth Street,
and 37, 39, 41, 43 & 45 Ninth Avenue, NEW YORK.

ZEITZER & WINKELMANN,

PIANOS,

BRAUNSCHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND
BEST WORKMANSHIP.

ESTABLISHED IN 1866.

DYER & HUGHES,

Manufacturers of First-Class

ORGANS,

FOXCROFT, ME.

Send and get our New
Catalogue. New and
Elegant Designs
Just Out.

Where we are not represented, should be pleased to open correspondence in regard to the Agency.



OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

HEINR. KNAUSS' SONS,

COBLENZ ON THE RHINE.

ESTABLISHED IN 1832.

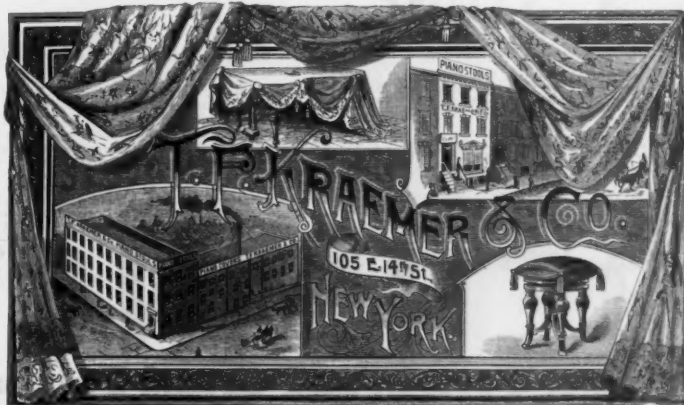
Piano & Manufacturers.

STRAUCH BROS.,

— MANUFACTURERS OF —
Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.



Manufacturers of PIANO STOOLS and MUSIC RACKS; Domestic and Imported Piano Covers and Scarfs, Fitted Grand and Upright Covers, Rubber and Fleece Covers, Ware-room and Road Covers of every description. Artists' Busts, and Embroidered Flags and Banners for Musical Societies.

FACTORIES IN STEINWAY, LONG ISLAND CITY.

Warerooms, 105 East Fourteenth St., near Steinway Hall, New York.
P. O. BOX 2920. SEND FOR ILLUSTRATED CATALOGUE. LOWEST PRICES.

E. G. HARRINGTON & CO.,

MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

In the manufacture of an organ nothing avails without DURABILITY.

The tone may be pure, the case may be graceful, the action may be perfect, but are they all durable? If not, what are they worth?

No organ can long continue unless the honesty of its maker goes into every inch of material and into every hour of construction.

The ESTEY organs are built upon honor. They last the average expectancy of human existence.

The money which pays for your ESTEY organ to-day buys sweet music for your entire life.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright, Square and Grand Pianos.

5 APPLETON STREET, BOSTON, MASS. | NEW YORK WAREROOMS: 74 FIFTH AVENUE.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE
Piano Cases

ERVING, MASS.

THE VIRGIL PRACTICE
CLAVIER.

A Silent Piano.

For teaching and for all practice. Endorsed and used by Eminent Artists and Teachers. Agents to be appointed. Address, for Circulars, &c., &c.,

A. K. VIRGIL,
18 East 17th Street, New York.

JAMES BELLAK

1129 Chestnut Street,

PHILADELPHIA, PA.

UNION CENTRAL LIFE INSURANCE CO.,
OF CINCINNATI,

JOHN OWEN HACHE, - - - MANAGER,
Rooms 411 and 413 Telephone Building,
No. 18 Cortlandt Street, NEW YORK.

The Union Central commenced business in 1867; it pays the largest dividends of any life company in this country. Endowment Insurance at Life Rates a Specialty; realizes the highest rate of interest and has the lowest death rate; its policies are an investment at from four and a half to five per cent. compound interest, and the life insurance feature is only incidental or collateral.

THE STORY & CLARK ORGAN,

Canal and 16th Streets, Chicago, Ill.



THE MODERN IDEAL.

The Most Perfect Organ Manufactured. It stands at the Head. Its Mechanism and Tone Perfect. New Styles always Lead. It stands Criticism and Thorough Inspection.

Agents Wanted. Territory Exclusive. Send for Catalogue.

DAVENPORT & TREACY,
PIANO PLATES

PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

BENT PIANOS, UPRIGHT AND SQUARE.
R. M. BENT & CO., Manufacturers, being permanently located in their new Factory, are prepared to place additional agencies. Prices low. Write for Illustrated Catalogue.

MANUFACTORY AND WAREROOMS:
BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500 to 506 West 52d Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

